guitar SCHOOL

THE GUITAR STYLE OF GARY MOORE

A COMPLETE EXPLORATION OF HIS MUSIC INCLUDING GUITAR TRANSCRIPTIONS AND LESSONS

BY CARL CULPEPPER

HAL•LEONARD

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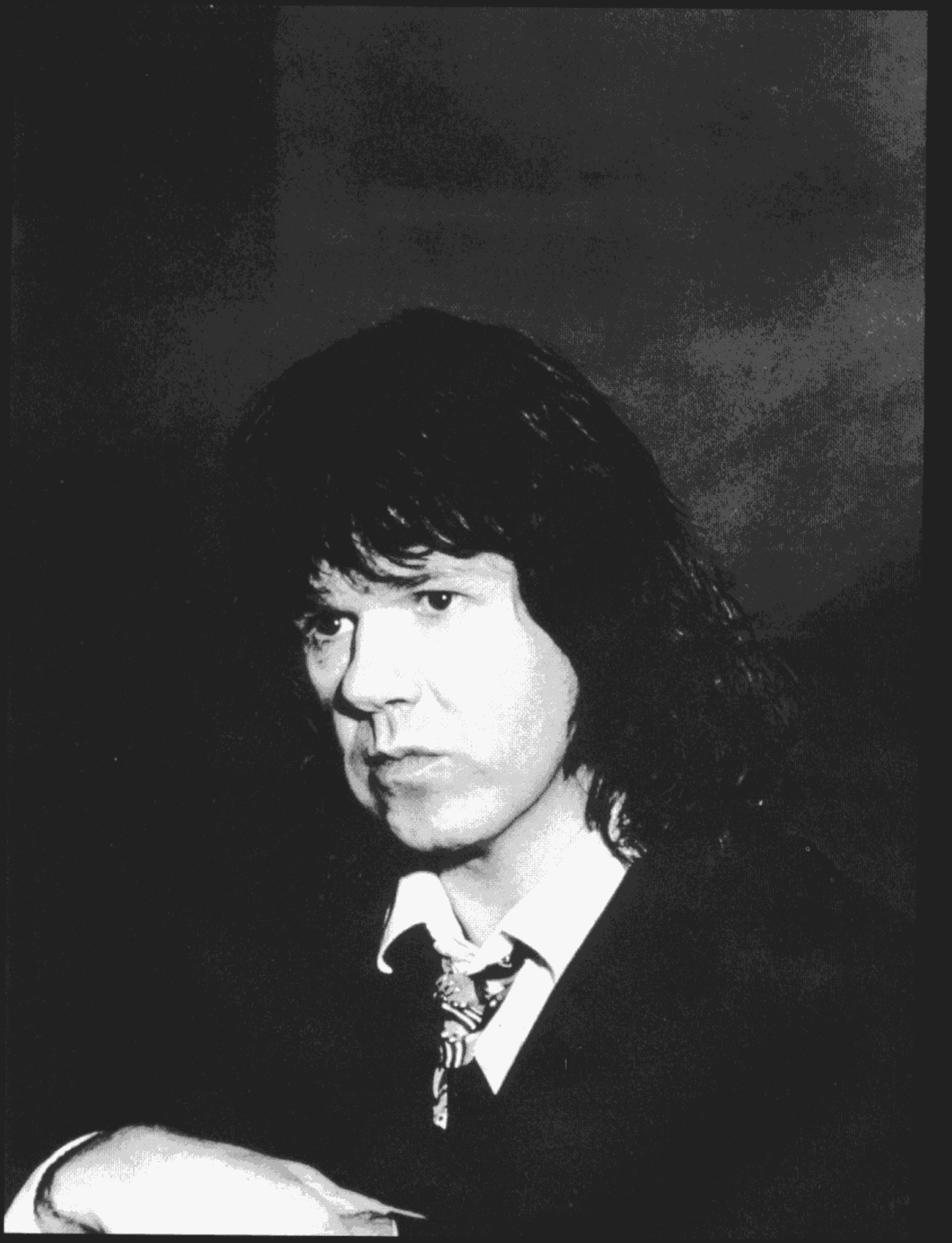


Additional books of complete guitar transcriptions of the music of Gary Moore:
HL00694849 Gary Moore-The Early Years • HL00694868 Gary Moore-After Hours • HL00694802 Gary Moore-Still Got The Blues

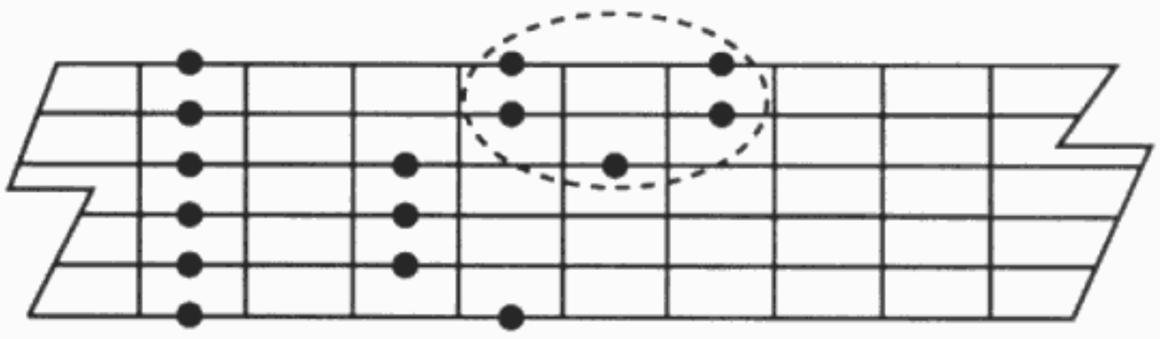
COLD DAY IN HELL

LESSON

On "Cold Day in Hell," Gary applies his masterful touch to a C♯ minor blues. In the intro, he allows the supporting instruments to imply the harmonic content while he laces a heartfelt solo based on the C♯ minor pentatonic (C♯, E, F♯, G♯, B) and C♯ blues (C♯, E, F♯, G, G♯, B) scales across an eight bar section.

The chord progression, with its jazzy substitutions, helps to propel Gary's lead work into interesting areas. In the first two bars of the section, the ♭VI^7 chord (A^7) subs for the IV^7 (F♯^{7}) for a more interesting alternative to the implied IV to I. Furthermore, in the section's 5th bar, the ♭VI^7 is used again, this time as a ♭V substitute for the ii^7 (♭5) (D♯m$^{7♭5}$) in a II to V turnaround.

Gary's lead line begins with a short series of half-step bends from F♯ to G♮, simultaneously exploiting the ♭5 of the key and the ♭7 of the implied A7 chord. The fingerboard location for the phrasing at this point is a common one for Moore. The grid below illustrates the proximity to the root position of the minor pentatonic scale (R, ♭3, 4, 5, ♭7).



Gary moves to the 9th position C♯m pentatonic scale for the next phrase. Beginning with a one octave C♯m arpeggio (C♯, E, G♯) rake, he heads for familiar melodic territory. The half-step bending motif appears again with the return of the A^7, this time ending with a heavily vibratoed F♯ over the G♯^{7}.

Gary wraps up the intro with some expressive triplet phrasing, incorporating double-stops and bending, laid over the I to V.

In the solo section, Gary once again refers to the C♯m pentatonic scale for the bulk of the melodic content. Notice, however, the partial release to the ♭5 (G♮) in the first phrase, evoking the blues scale.

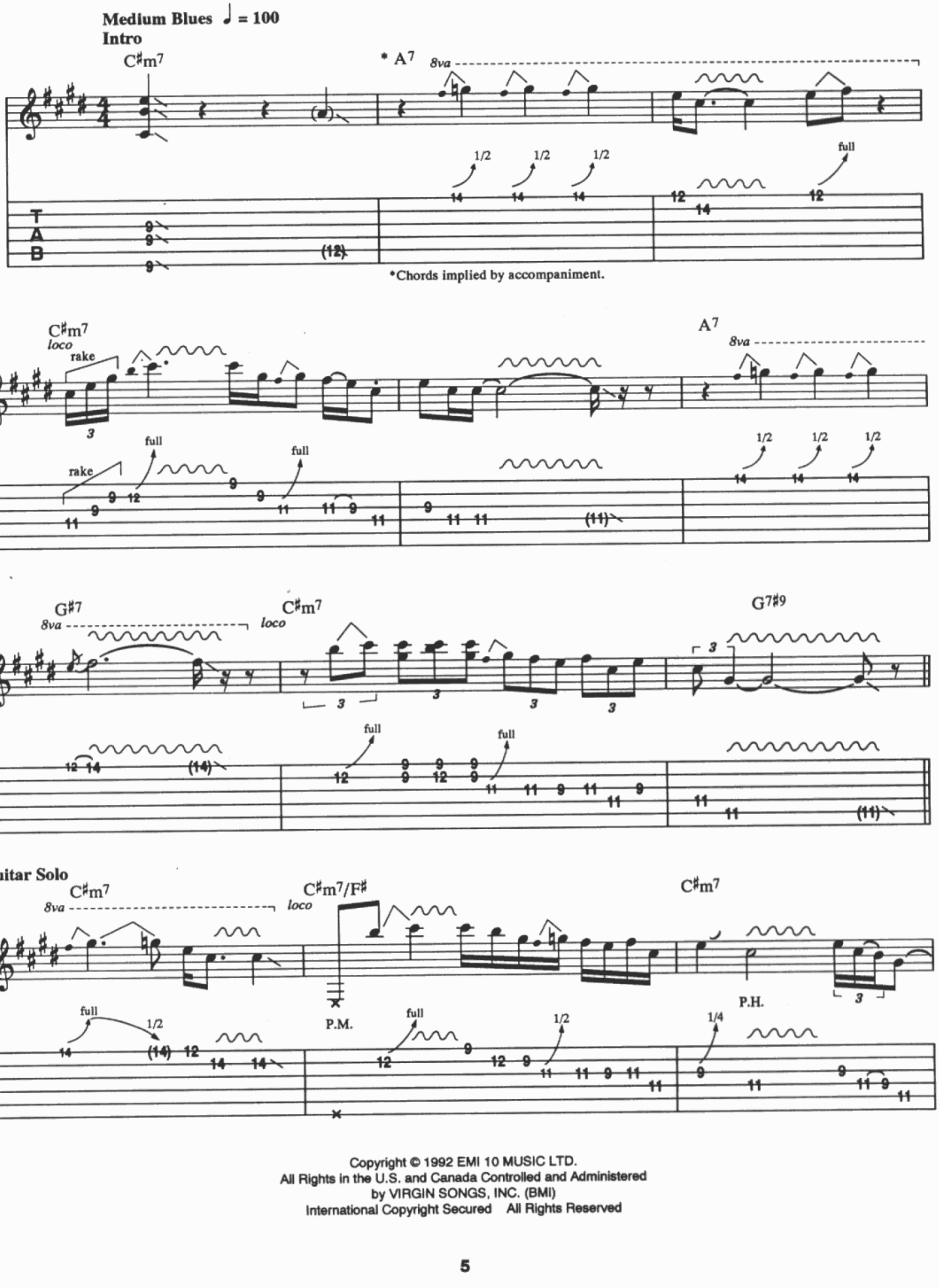
In bar 4, Gary utilizes a couple of muted chromatic scale fragments to step up to the 2nd position C♯ blues scale phrasing found in measure 5. Bar 6 features some triplet phrasing containing bluesy bending and a pinch harmonic bend up to the ♭5,

this time from a minor 3rd below (E). This line continues over the next two bars and ends with more blues scale references before landing on the root in bar 8.

Gary steps up to the second half of the guitar solo by once again utilizing the 12th position C♯m pentatonic scale with an emphasis on dramatic bending and vibrato. Gary throws caution to the wind and releases his aggressions in bar 10 as he bashes out non-diatonic open strings in rhythm amidst much heartfelt riffage. But he's only getting started. In bars 11 and 12, Gary climbs up to the 14th position for some very strangled double-stop bends. The series of successive stationary bends found in the next two bars builds up enormous tension before the resolution over the I chord in bar 15. Gary tags the solo with another double-stop bend of a minor 3rd.

COLD DAY IN HELL

Words and Music by Gary Moore

EXCERPTS

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P.M.

P.M.

P.M.

C♯m7/F♯

8va

P.H.

C♯m7

slight

P.H.

full

full

1/4

P.H.

full

*E

F♯

G♯m

(loco)

full

full

full

*Chords implied by accompaniment.

F♯

E

F♯7

A7

loco

C♯m7

G♯7(♯9)

8va

EMPTY ROOMS

LESSON

Admidst all the heavy metal mayhem of the *Victims of the Future* LP, Gary displays his diversity and melodic maturity on the sensitive ballad, "Empty Rooms." Allowing the keyboards to carry the bulk of the harmonic content and his own passionate vocal to receive all the melodic focus, Gary's guitar lays back to contribute only sparse melodic fills through the song's main sections.

Neil Carter's keyboard intro has been arranged for guitar in Example 1. Notice how the progression is implied by the descending bass notes played under a stationary $Dsus^2$ arpeggio. In bar 2, a move up to the 5th position was necessary to facilitate the ascending scalar movement that started in bar 3. The repeated figure at the end of the intro is repeated in the verse and guitar solo sections.

Gary supplies the short guitar fill shown in Example 2 in the "breathing" space at the end of the first verse. The sparse nature of the fill makes it a pleasant contribution rather than a distraction from the upcoming verse.

Gary fills in the pause in the second verse's vocal melody with a short melodic statement (Example 3). Once again, a concise phrase with some smooth vibrato is all that is needed to add just the right effect without detracting from the vocal line.

Gary assists the buildup in the pre-chorus with the fill shown in Example 4. Starting with a short fragment from the D minor scale (D, E, F, G, A, B♭, C), Gary's phrases are designed to enhance the vocal melody. In the fill's 2nd bar, he lays back for the vocal by arpeggiating the Gm chord. A series of sliding 4ths is played over the B♭ chord before Gary joins the accompaniment for the F and C chords.

A temporary key change to A minor occurs in the interlude section that appears after the chorus. Gary's clean guitar handles the melody for the first half of this section (Example 5). He makes a strong melodic statement here by targeting important chord tones throughout the melody.

Over the first $Am(add^4)$ chord, Gary first targets the 3rd (C) by sliding from the pickup note. The root (A) is targeted in the next measure followed by descending scalar movement that leads to the 3rd (B) of the $G(add^4)$. Gary then moves down to the G over the $Em(add^4)$.

With the arrival of the I chord, $Am(add^4)$, in bar 5, the melodic contour begins to ascend as Gary slides into the root of the chord first, then the 3rd. He ends this phrase by targeting the 5th (D) of the $G^\sharp(add^4)$, followed by a couple of natural harmonics.

The $C^\sharp(add^9)$ in the chord progression (bar 9) marks the beginning of the second melodic phrase of the interlude. This move to the III gives a momentary feeling of C Ionian (C, D, E, F, G, A, B). Gary starts his melody on the 3rd (E), further reinforcing the uplifting tendencies of the major tonality. Using a descending scalar move similar to that which appeared in the first phrase, Gary steps down to land briefly on the E before settling on the 5th (D) of the $G^\sharp(add^4)$.

Still targeting chord tones, Gary emphasizes the 5th (C) of the F ($^{\sharp}11$) and the 5th (A) of the Dm(add^{4}). The A harmonic minor scale (A, B, C, D, E, F, G$^{\sharp}$) is the source of the G$^{\sharp}$ played over the E(add^{4}), of which it is the 3rd. Gary's guitar melody trails off with a group of natural harmonics whose pitches are common to the Em(add^{9}) chord. Bob Daisley's fretless bass handles the melody for the second half of the interlude.

Playing over the progressions from the verse and pre-chorus sections, Gary utilizes a smoothly overdriven tone for the guitar solo (Example 6). Starting with a bend up to the root, Gary's phrasing for the first three and one half bars is based on a descent of the 10th position D minor pentatonic scale (D, F, G, A, C), pausing on a chord tone on beat 1 of each measure. The ascending scale fragment that begins on beat 3 of the 4th measure is from the D minor scale, a source for the linear melodic phrasing of the next six bars. In bars 11 and 12, Gary's phrasing is based in the 10th position D minor pentatonic scale with the addition of the 9th (E).

In bar 13, Gary moves up to the G at the 15th fret, first to bend to a high A and then up a minor 3rd to B$^{\flat}$. The phrasing continues to be centered in the 12th position over the next one and one half bars before an ascent to the 17th position for a series of high-note bends in bar 16.

The double bar line indicates a section change. Here it marks the beginning of the chord progression previously found in the pre-chorus. The initial F chord gives the impression of a shift in modality to the relative major key (or Ionian mode), F.

Gary remains in the 17th position of the same F major scale until beat 4 of the 2nd bar of this section. At this point, the fingering shifts down to the 15th position. The phrasing that follows, going into the next bar, is derived from the D minor pentatonic scale. This D minor pentatonic scale work continues with a shift down to the 10th position.

The triplet line that occupies the next measure is also derived from the D minor pentatonic scale, once again with the inclusion of the 9th (E). Gary continues to use this position for the pentatonic phrasing over the Dm chord.

The 9th (E) is again used in the phrasing over the C chord, of which it is the 3rd. Gary ends the guitar solo by bending to the major 7th (A) of the B$^{\flat}$ chord before resolving to the tonic with the arrival of the last chorus.

Gary's overdriven guitar reappears in the chorus section that ends the song, at first in the form of the short fills, then in Example 7 as a more structured melody. Note that the melody basically consists of small arpeggios that match the repeating Dm and C chords, respectively. At the ritardando, Gary plays a descending scale fragment in sync with the half-note chord accents. The Dm and C chords are arpeggiated in the next measure. Notice that after the short phrase played over the B$^{\flat}$ and C, Gary's guitar rests and allows the keyboard to resolve the tune. Also note that although this piece is in D minor, the final chord is a D major triad. This use of the major 3rd in the final chord of a minor piece is referred to as a Picardy 3rd, and it produces a strong and final resolution.

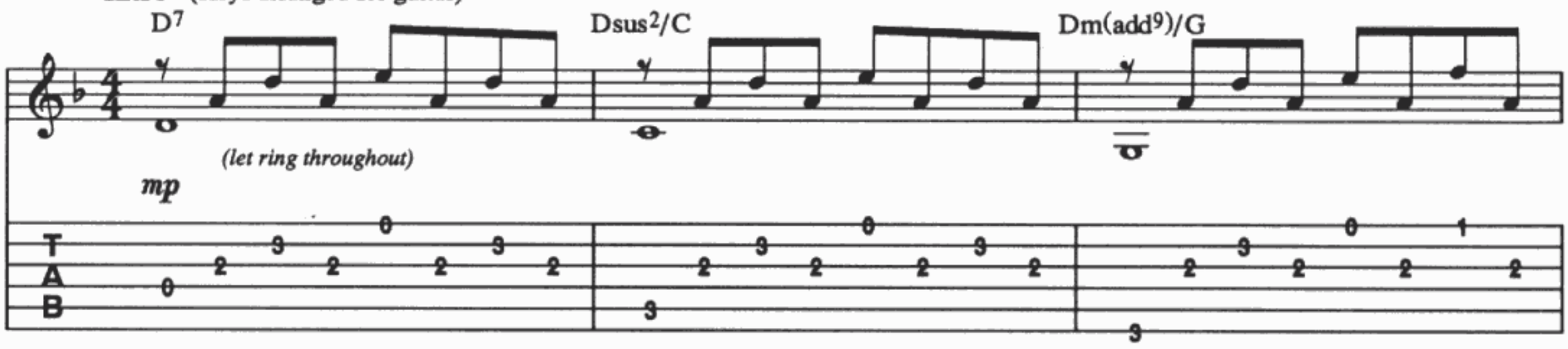
EMPTY ROOMS

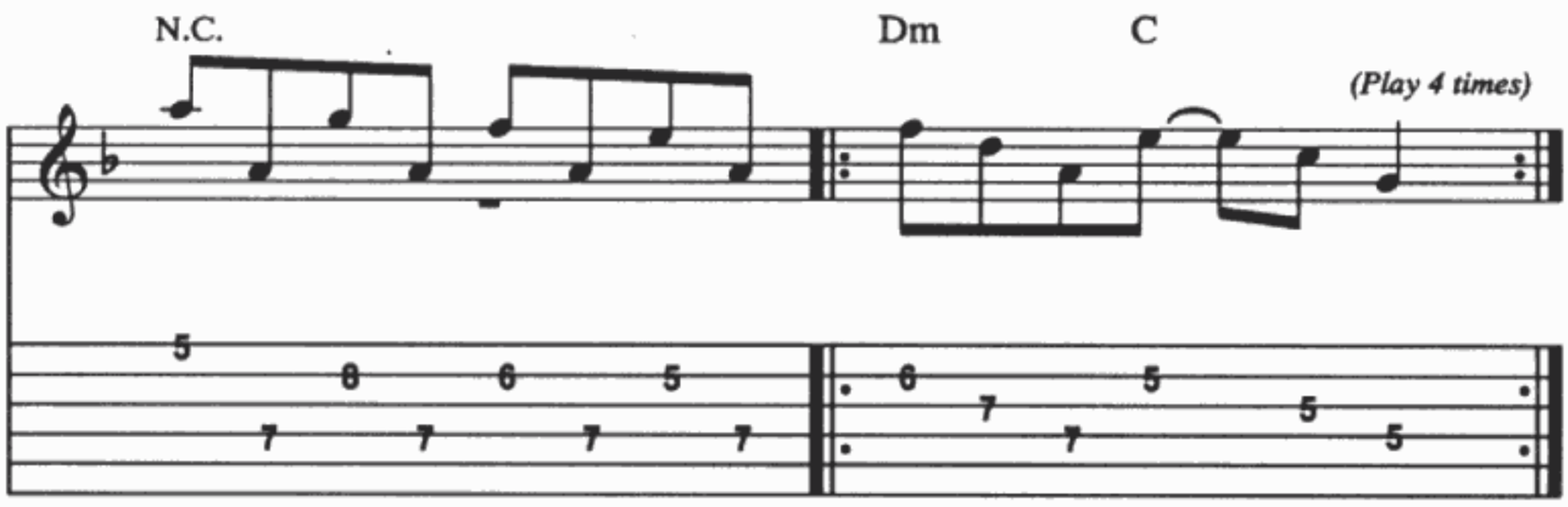
Words and Music by Gary Moore and Neil Carter

EXCERPTS

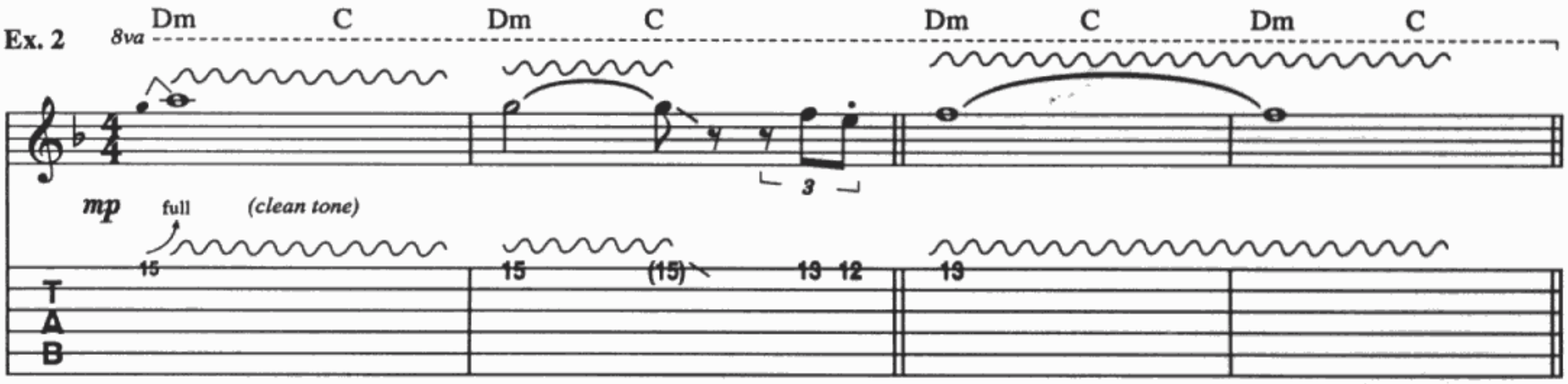
Ex. 1 **Moderately** (♩ = 100)

Intro (Keys arranged for guitar)





Ex. 2



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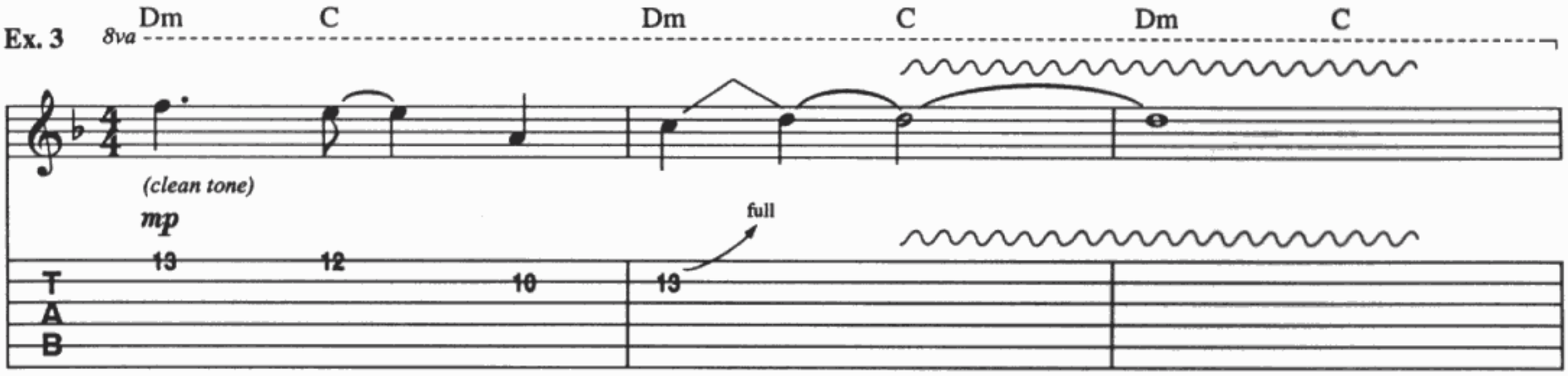

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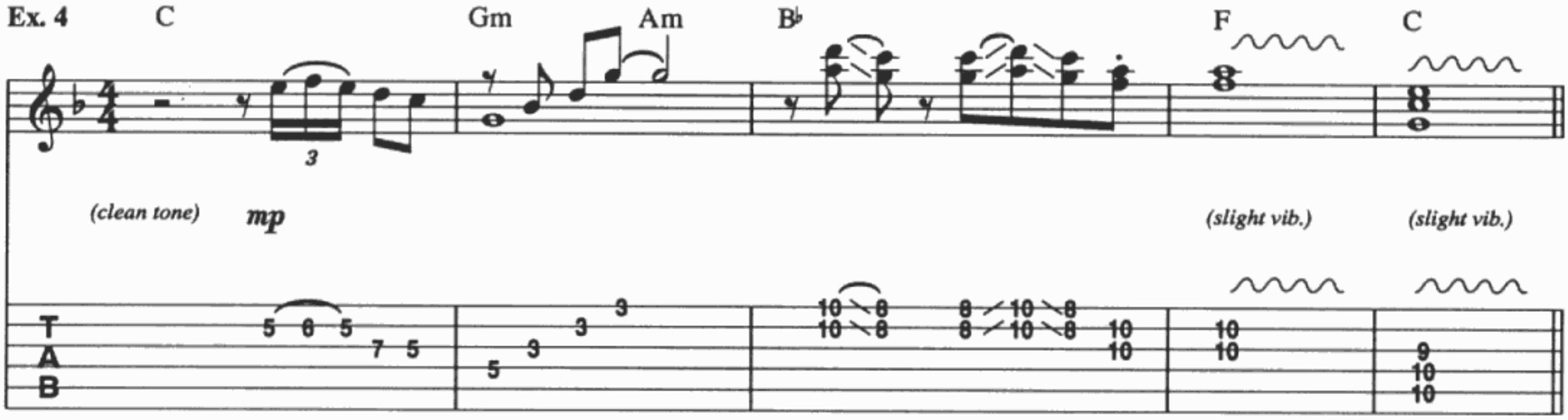
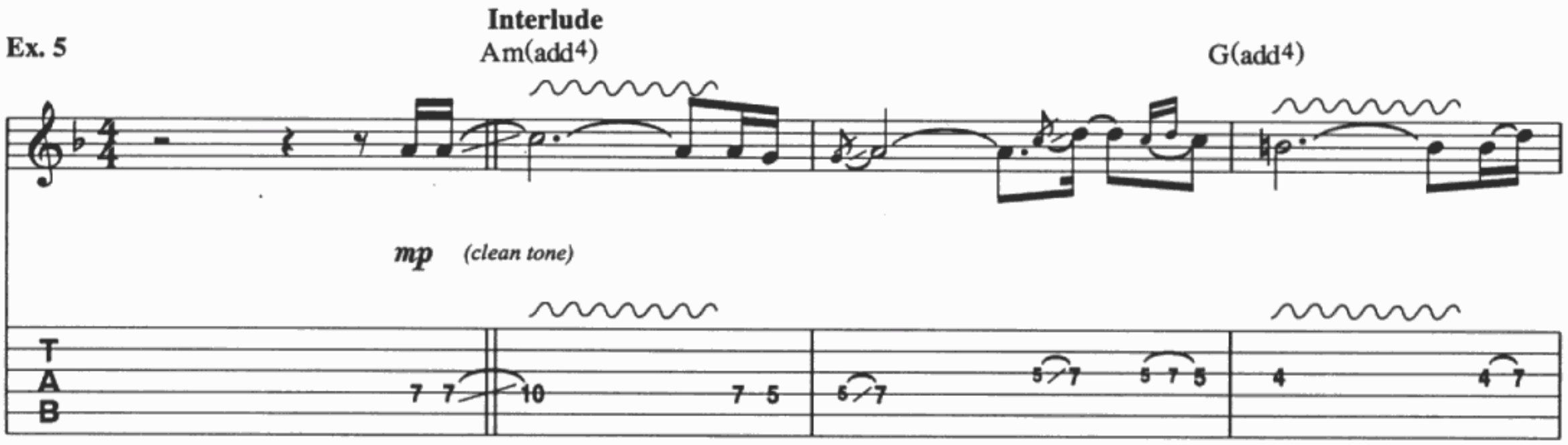
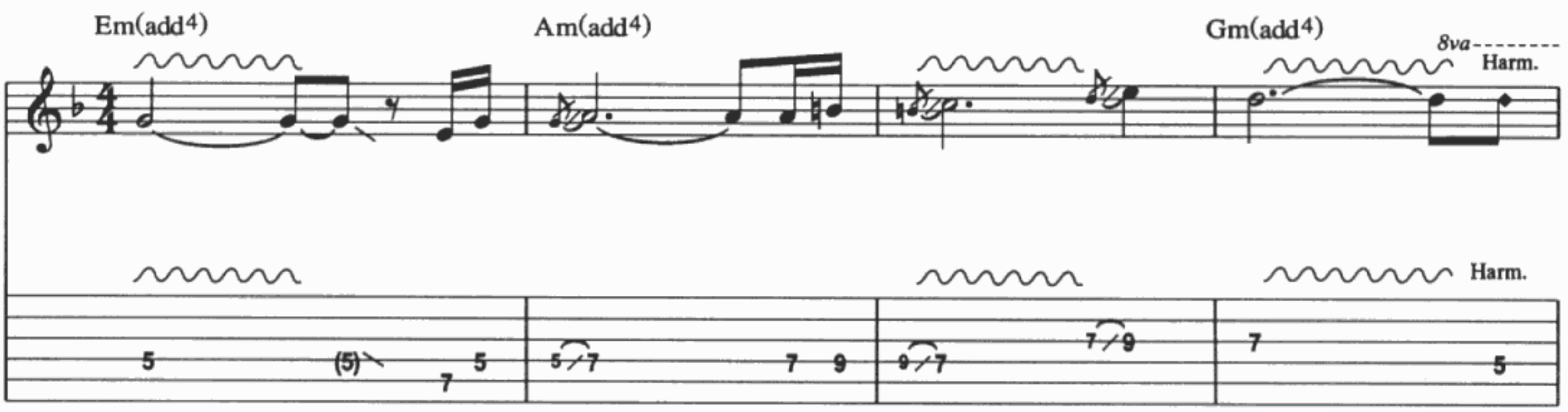
Ex. 4

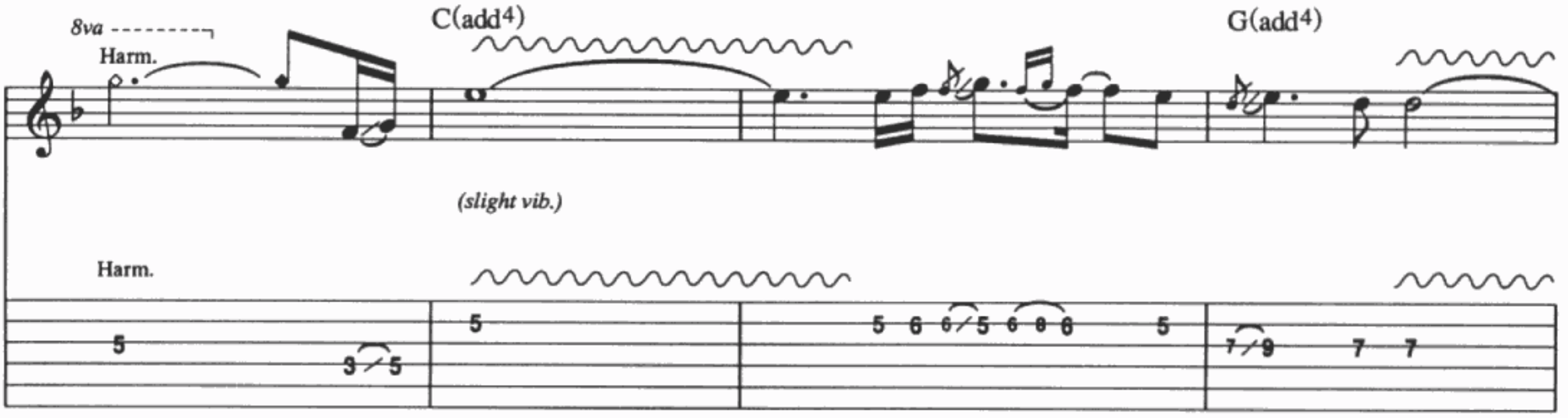
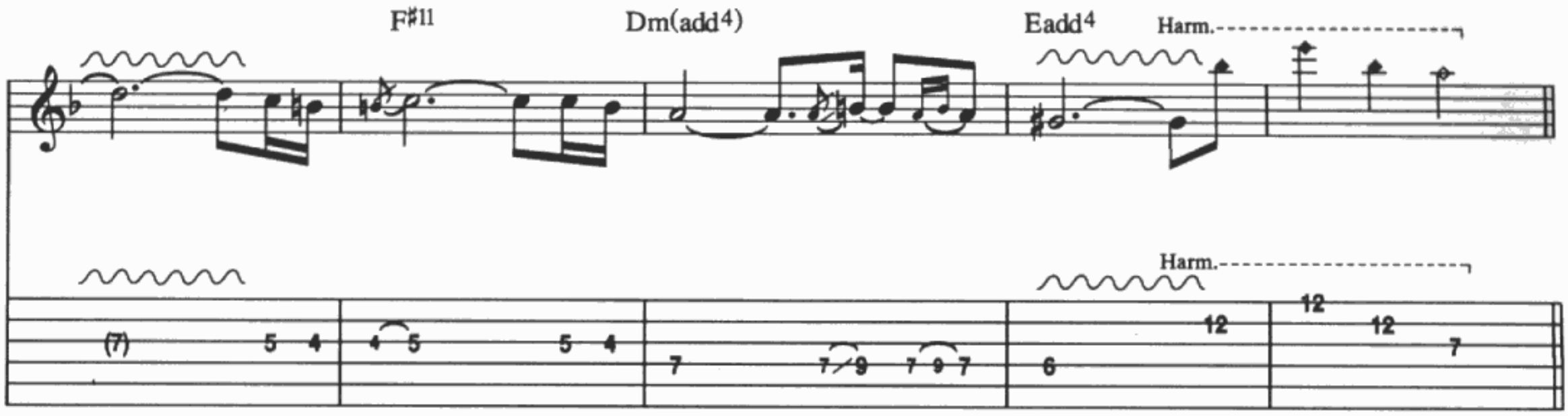


Ex. 5

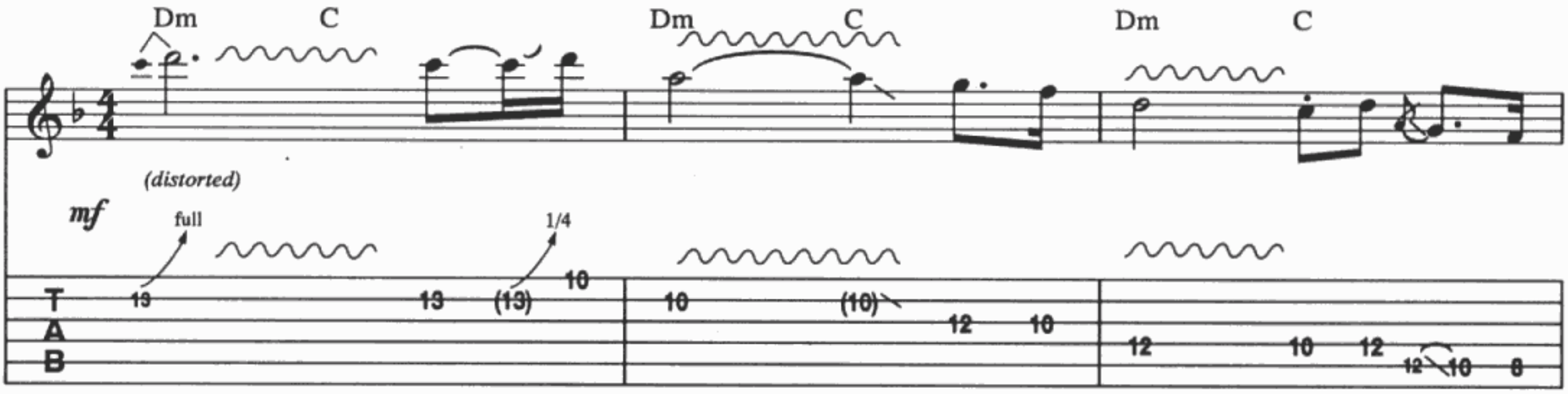
Interlude

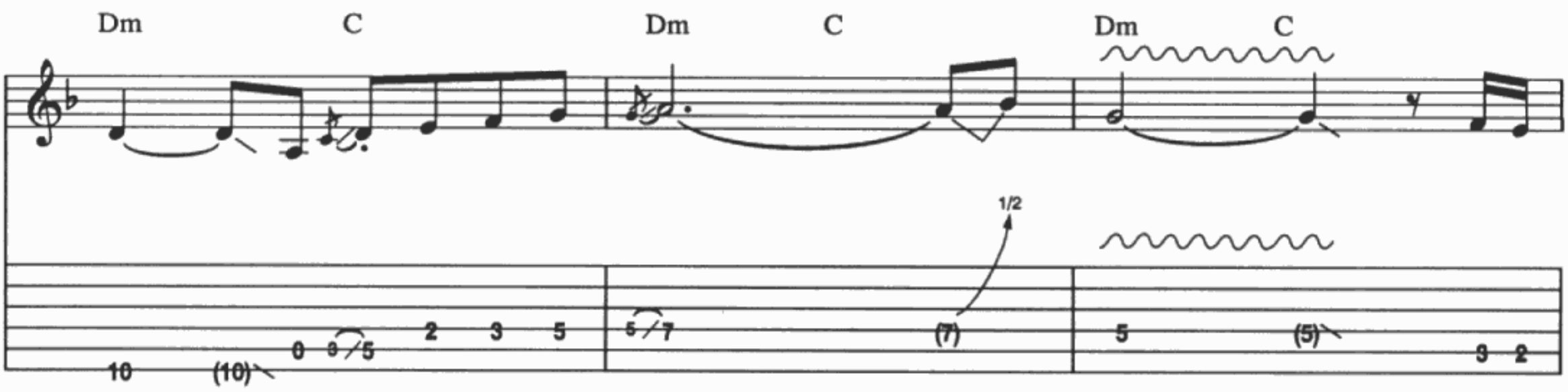


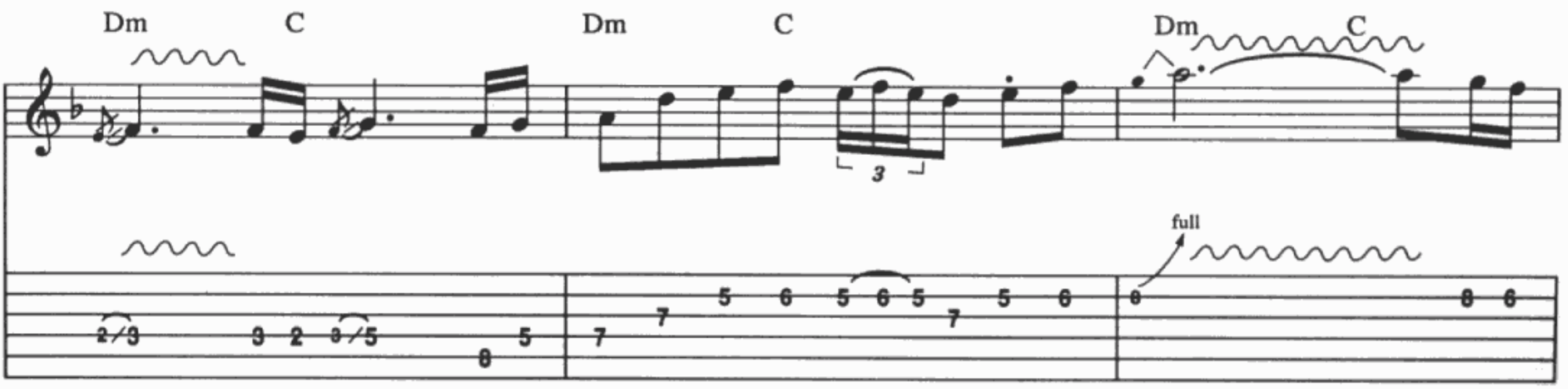


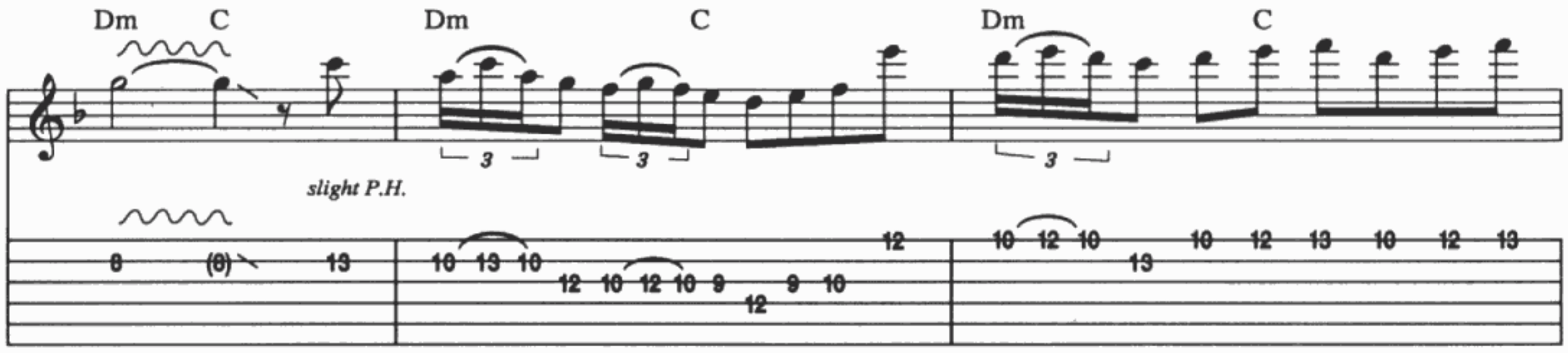


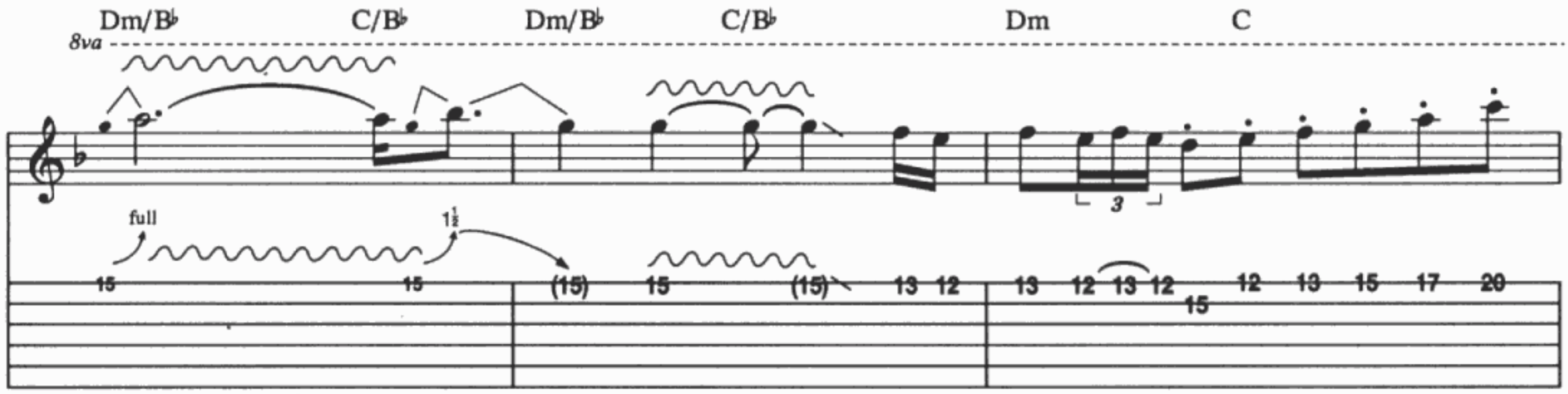
Ex. 6
Guitar Solo

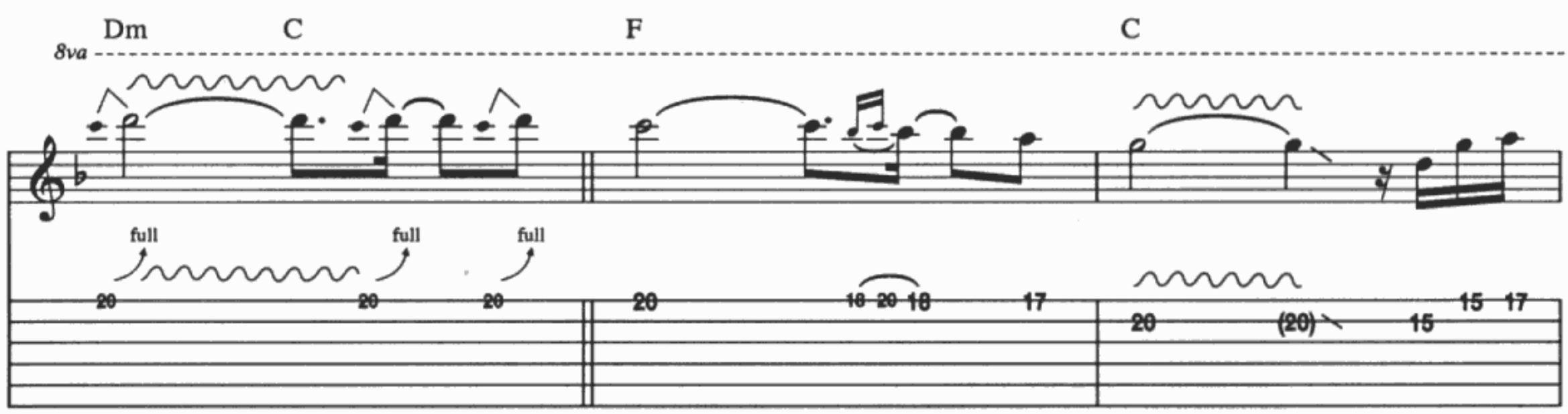


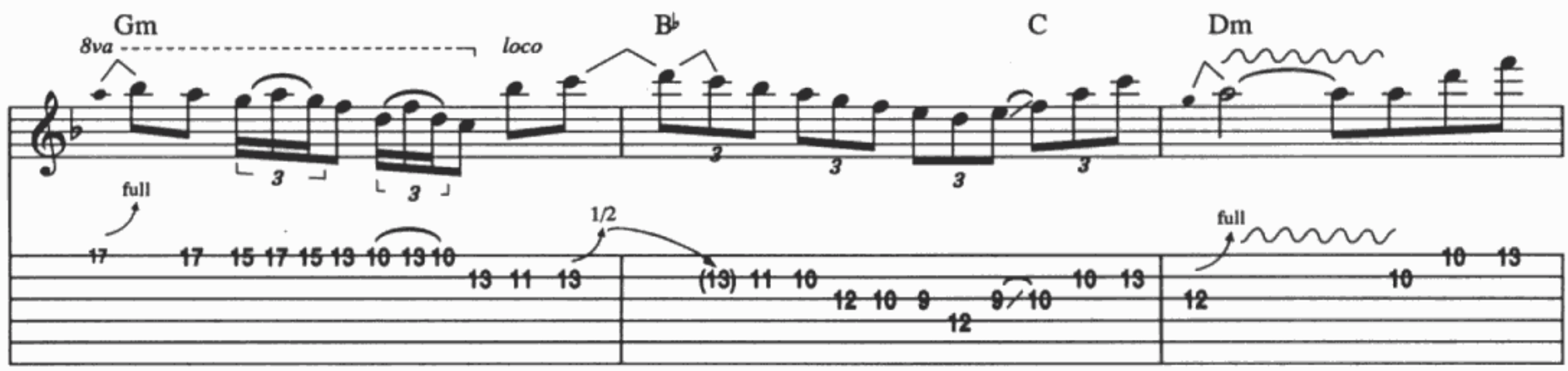


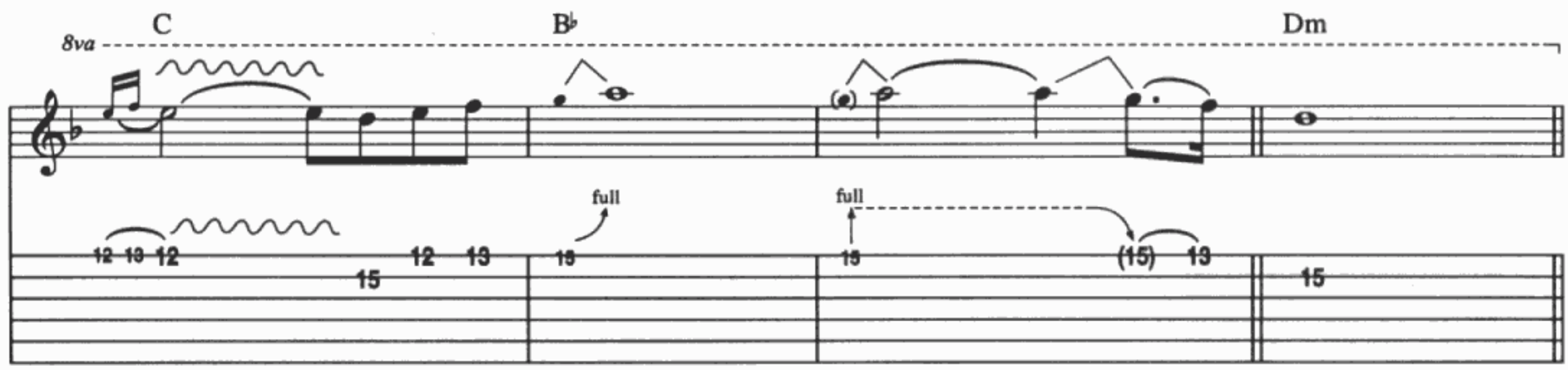



Dm C Dm C Dm C
slight P.H.

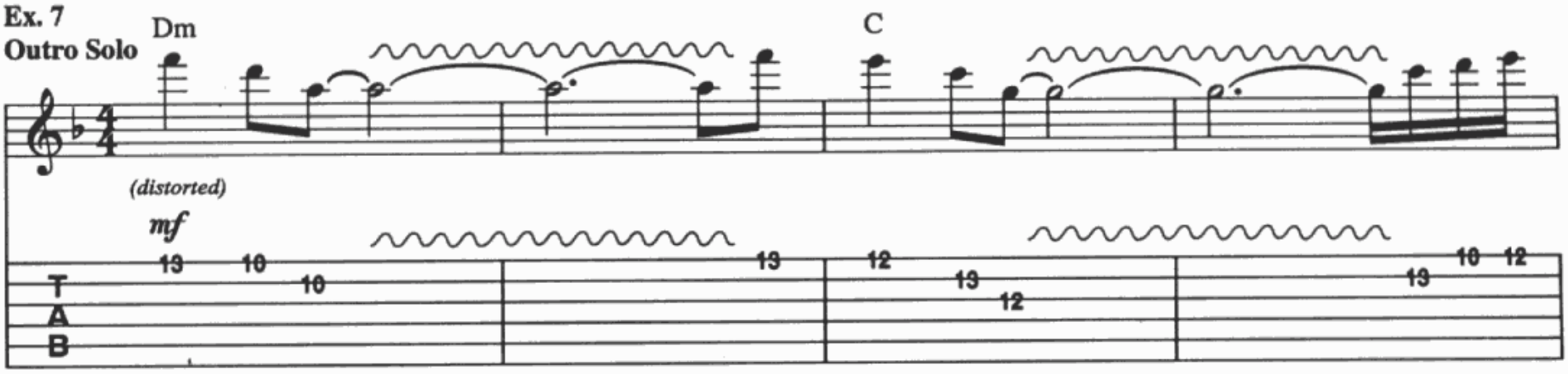

Dm/B♭ C/B♭ Dm/B♭ C/B♭ Dm C
8va
full
1½

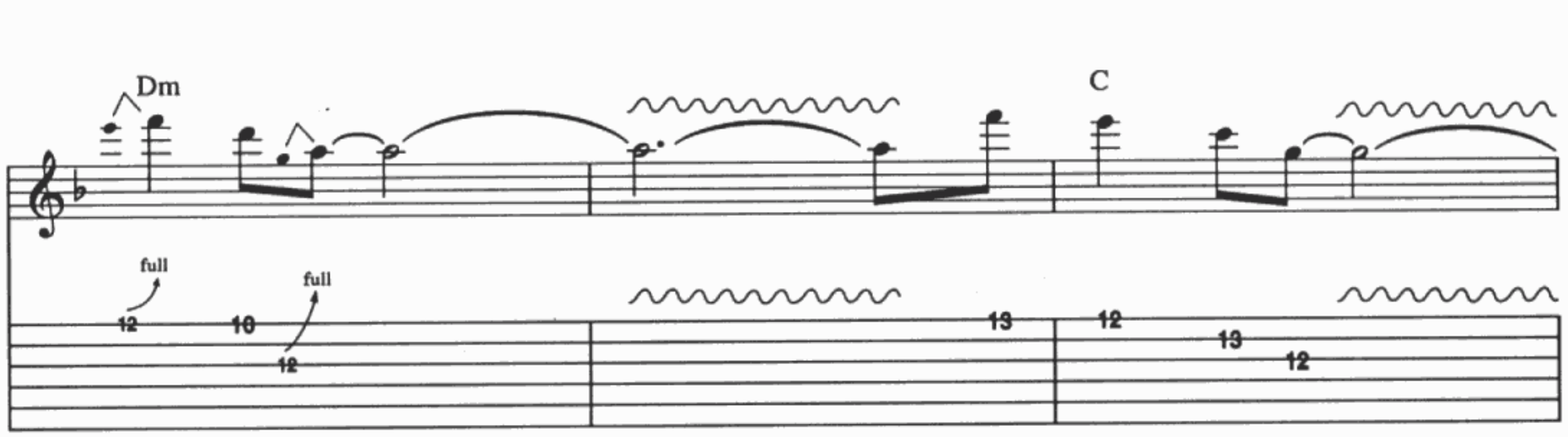

Dm C F C
8va
full full full

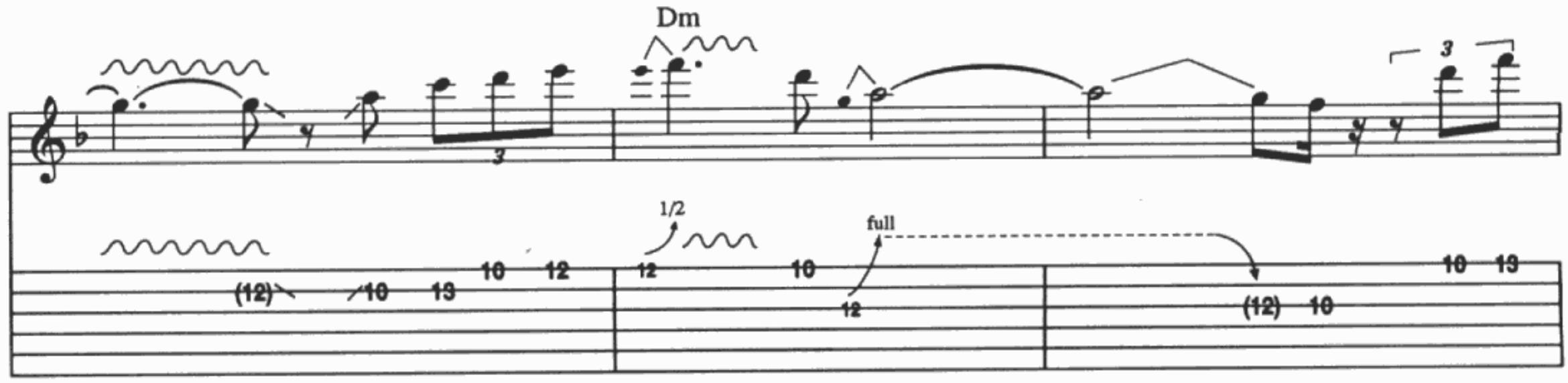

Gm B♭ C Dm
8va
loco
full
1/2
full

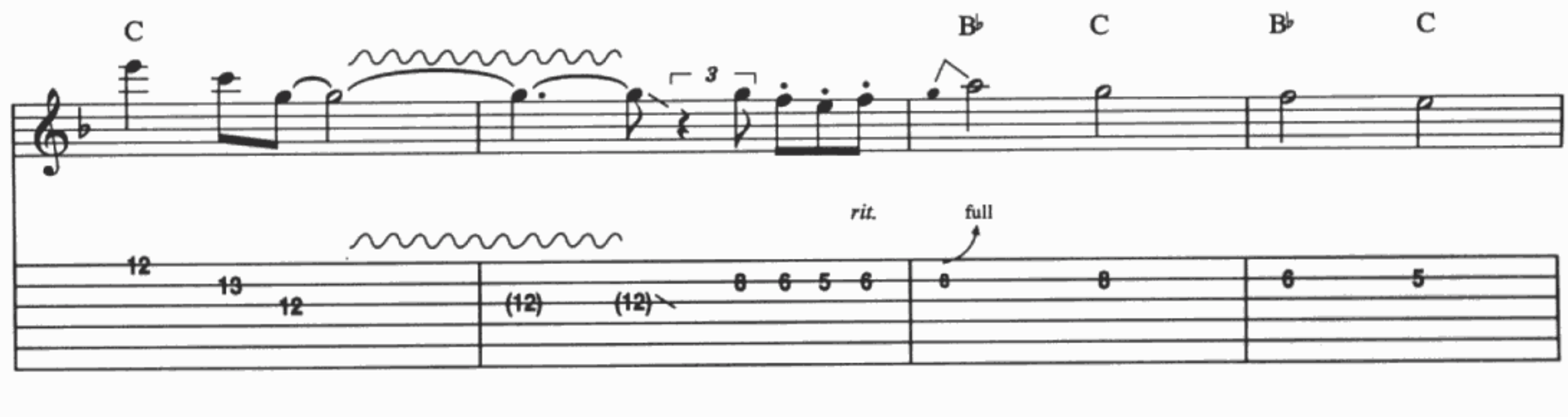

C B♭ Dm
8va
full
full

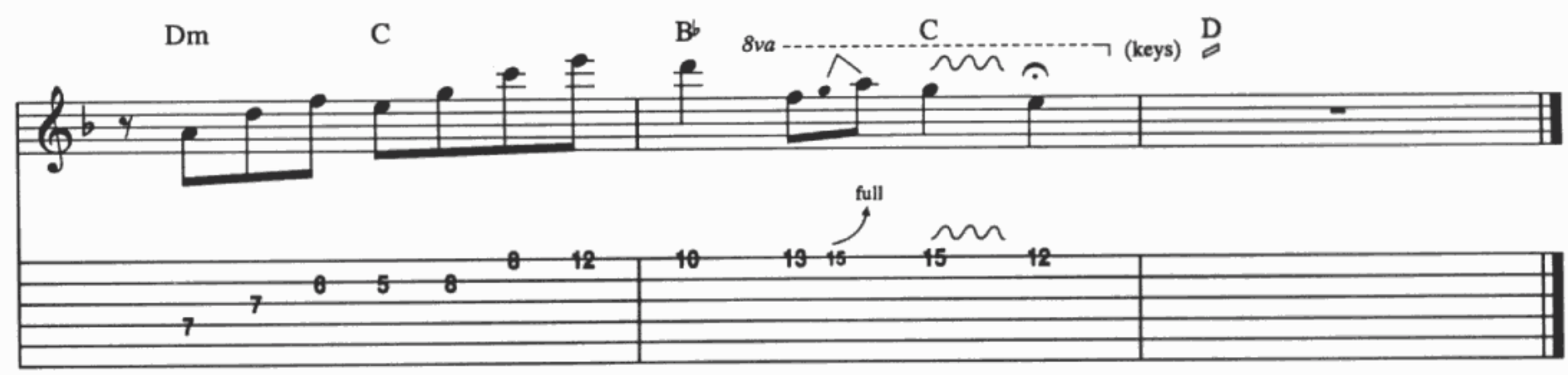
Ex. 7
Outro Solo











END OF THE WORLD

LESSON

The introduction for "End of the World" represents one of the most intense moments in Gary Moore's recording career and one of the finest moments in the history of rock guitar recordings.

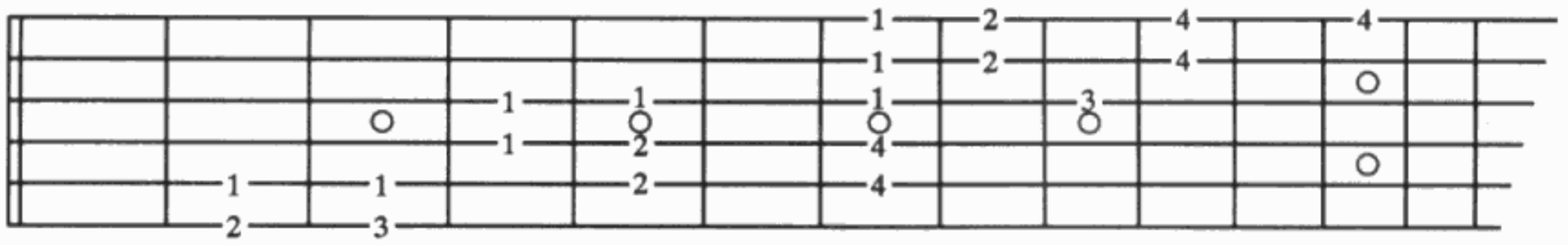
The track ominously fades in as Gary repeats the ostinato riff shown in Ex. 1 with a lightly chorused, clean Strat tone. Based on the E Aeolian mode (E, F♯, G, A, B, C, D), this phrase has an inherent moodiness that is enhanced by the staccato effect of Gary's light palm muting.

As the phrase in Ex. 1 repeats, a second guitar with a smoothly overdriven tone enters with the haunting lead melody shown in Ex. 2. Once again using a Strat, Gary heightens the dynamics by employing the bar for a smooth vibrato throughout this lead line. In addition to the vibrato, Gary's soulful bending and impeccable phrasing coordinate to make this melody sing out with a rare vocal quality.

Nearing the end of this section, yet another guitar enters the picture (Guitar 4) by emulating Ex. 1. As the main lead guitar winds down and Ex. 1 (Guitar 1) gradually slows to a stop, this new voice continues to grow in intensity. In bar 24, Guitar 4 brings the section to the boiling point with an E minor pentatonic scale (E, G, A, B, D) played with all harmonics. Notice how Gary creates incredible tension by allowing the successive scale steps to ring together.

In Ex. 3, Gary sets the stage for the upcoming guitar extravaganza with a very heavy power chord phrase. In doing so, he not only makes a smooth transition from the previous section but maintains the tense atmosphere as well.

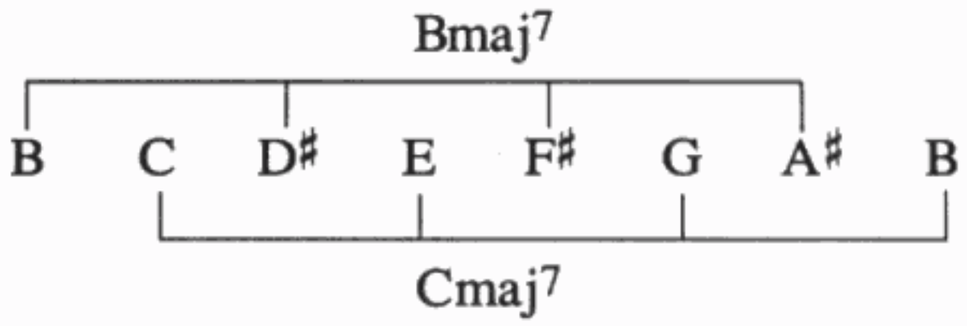
The unaccompanied solo shown in Ex. 4 begins with a rapid-fire pull-off line (Section 1) based on the three-octave Aeolian scale form, shown with a suggested fingering below:



All down strokes seem to work best for producing the rhythmically consistent attack heard on the recording. Gary brings this first section to a close with an Em(add^{9}) arpeggio punctuated by a heavy pick attack and a somewhat rubato feel.

The exotic sounds present in Section 2 are a nod to Gary's fusion past with the band Colloseum II. Starting with a dramatic acceleration of the Cmaj^7 ostinato, the sound of the *B Hungarian Gypsy scale (B, C, D♯, E, F♯, G, A♯) is evoked when this phrase is alternated with the same shape one half step lower (Bmaj^7).

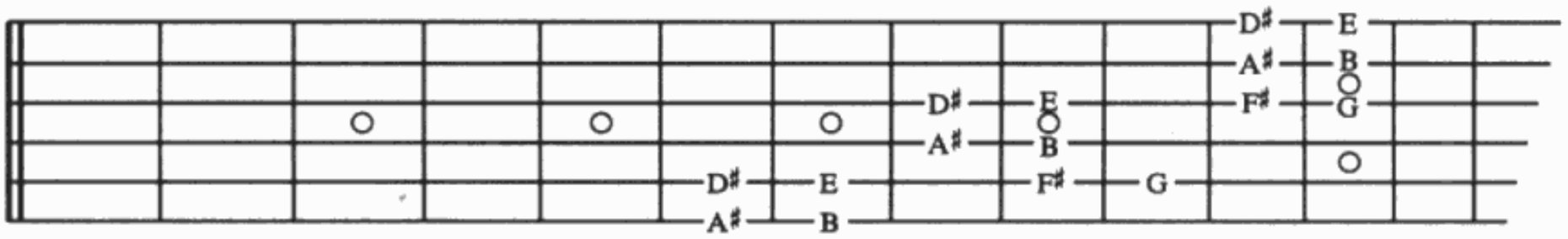
B Hungarian Gypsy scale:



*_Footnote:_ The B Hungarian Gypsy scale is the 5th mode of the E Hungarian minor scale (E, F♯, G, A♯, B, C, D♯).

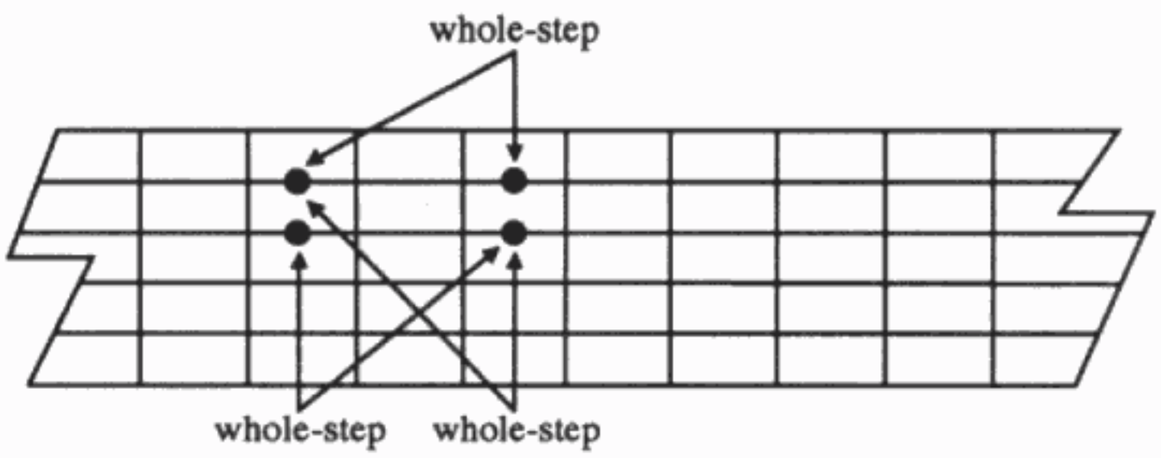
In the second half of this section, Gary repeats this phrase in the next octave on the 1st and 2nd strings. Section 2 is brought to a close with tremolo picked finger slides before some very strangled bends.

The staccato picking phrase found in the first two measures of Section 3 utilizes a neighboring note principle in which the notes of the E minor arpeggio (E, G, B) are rapidly alternated with their respective leading tones (tones one half step down).



Notice that each of the six notes in this lick is common to the E Hungarian minor scale (E, F♯, G, A♯, B, C, D♯), which is the parent scale to the B Hungarian Gypsy scale prevalent in the preceding section. In the last three bars of Section 3, Gary prepares for the grand finale by restating a variation of the power chord motif he used to introduce the solo.

Gary further demonstrates his aggressive alternate picking technique in the sequenced scale passage found in the first four bars of Section 4. Heavy palm muting contributes to the percussive machine gun attack. The chromatically ascending phrasing that begins in the 5th bar of this section is based upon four-note whole-tone scale fragments placed across the 2nd and 3rd strings.



Gary moves this shape up one half step at a time until finally exploding into more tortured bending.

The solo section of "End of the World" (Ex. 5) finds Gary once again pulling out all the stops in order to emulate the frantic and dramatic sounds of Armageddon. The solo begins with a harmonic dive and return that alludes to the effect of howling winds followed by much strife. Gary very accurately portrays the sound of a siren in bars 6 and 7 by slurring a minor 3rd while gradually lowering the whammy bar. This emergency vehicle seems to crash into auditory mayhem in bar 8 when Gary suddenly lowers the bar to slackness before several bars of screaming bends and whammy bar vibrato.

In measure 13, Gary riffs momentarily in the E blues scale (E, G, A, A♯, B, D) before a gradual bend up to a ♯4 (A♯). To wrap things up in the solo, Gary once again utilizes a two-note per string shape (based on the Em pentatonic scale – E, G, A, B, D) and moves up one whole step before climaxing with a barrage of bending that echoes out over the first few bars of the next section of the song.

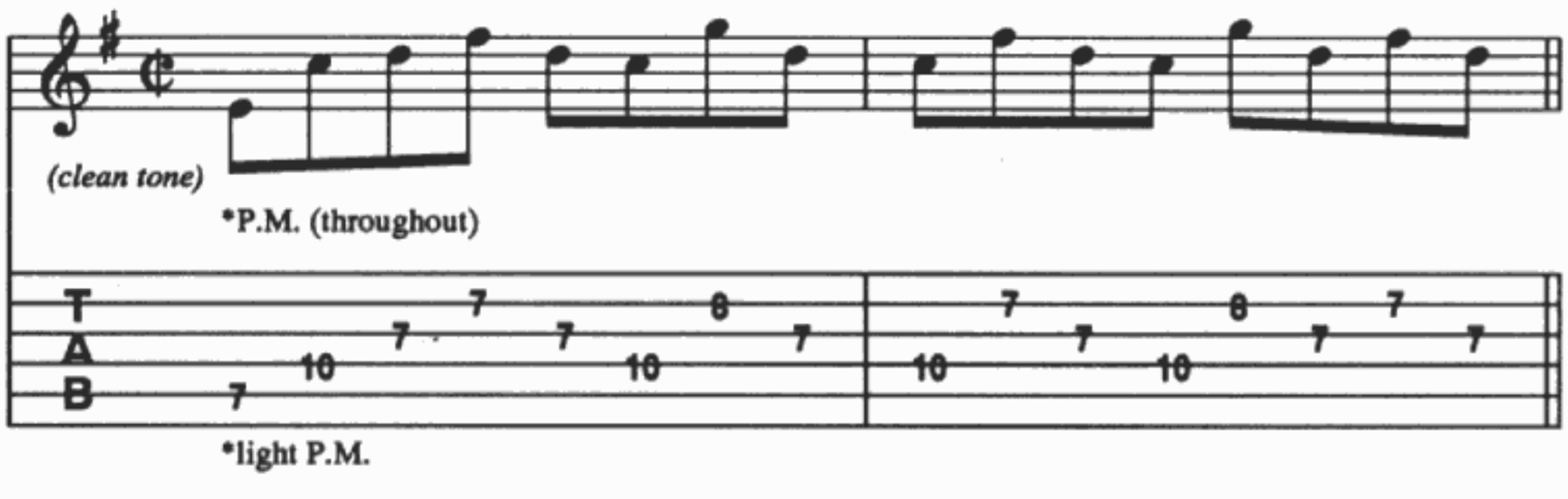
END OF THE WORLD

Words and Music by Gary Moore

EXCERPTS

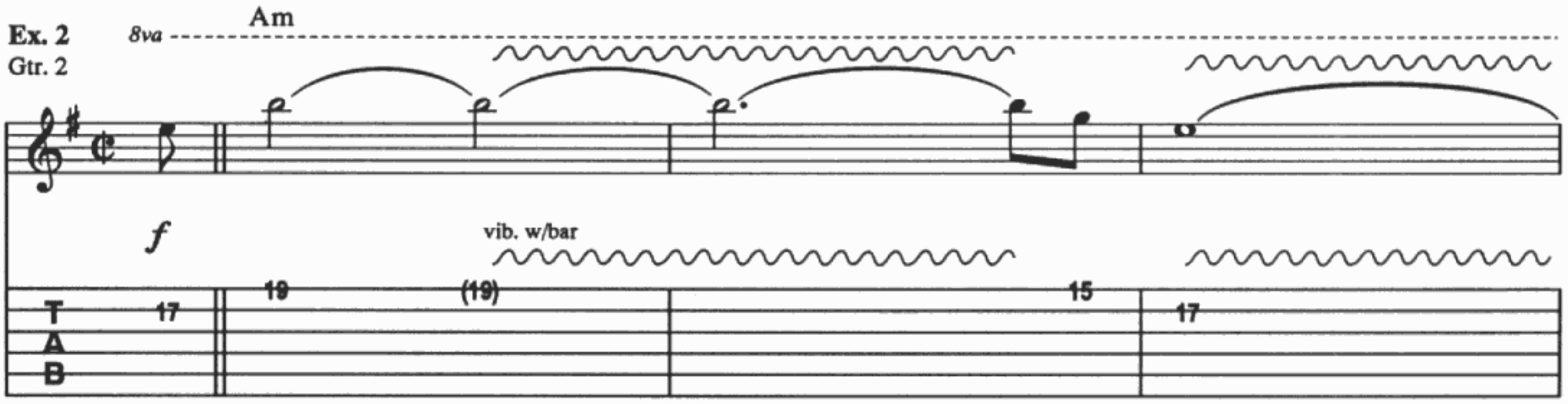
Ex. 1

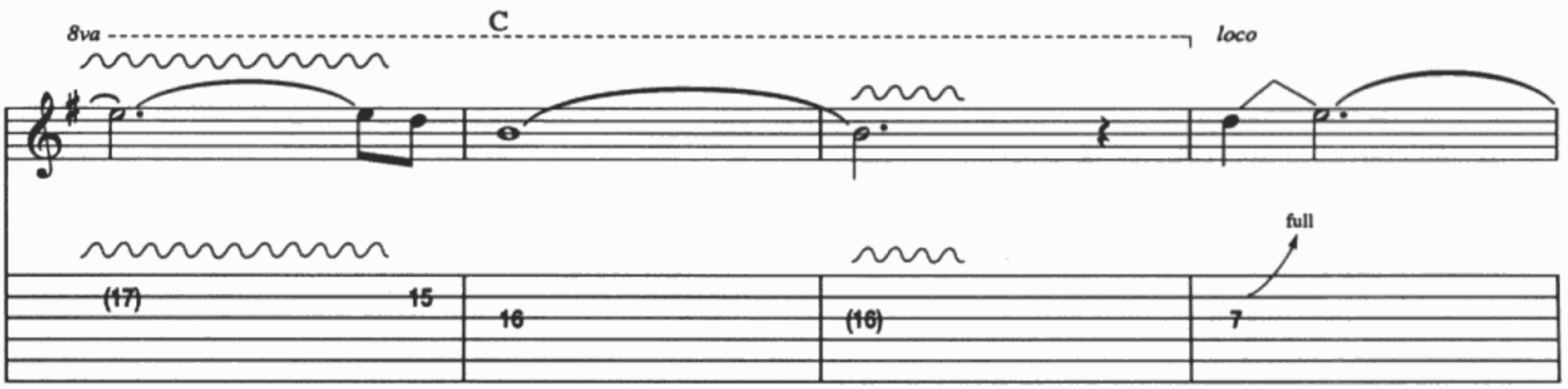
Gtr. 1 **Cut Time** ♩ = 91

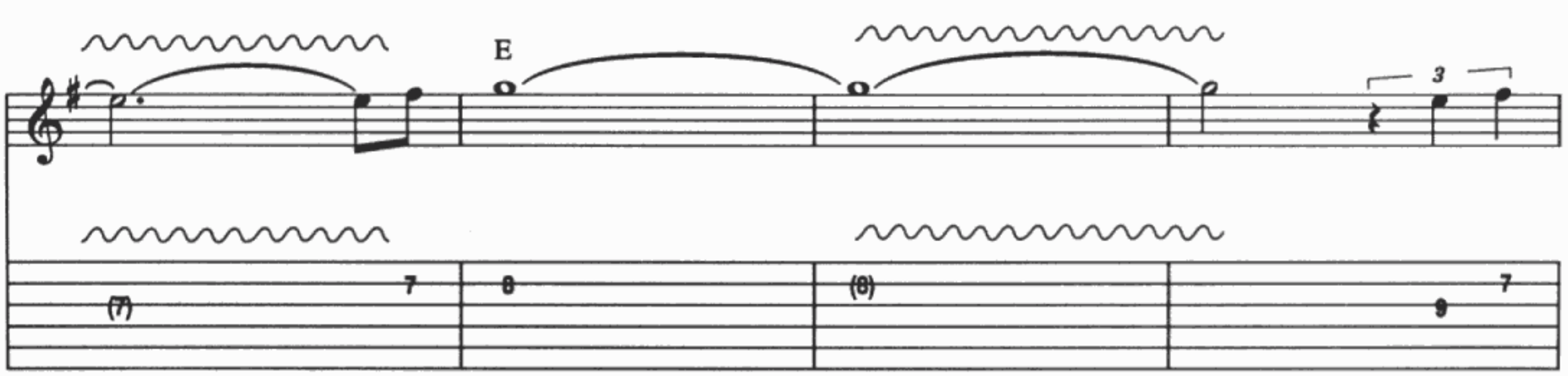


Ex. 2

Gtr. 2







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Am

8va

full

1/2

8va

1/2

rit. poco a poco

loco

Gtr. 2

Gtr. 4

mf
(w/dist.)

let ring throughout

Free time E5

N.C.

tr

fade out

tr

Harm.

8va

Harm.

Ex. 3

B5 C5 F#7sus4 B5 C5 G5 F#5 E5 N.C.

trem.

Fast ♩ = 176

Ex. 4

Section 1

N.C.

P.M.

P.M.

12 0 10 0 8 0 7 0 10 0 8 0 7 0

0

9 0 7 0 5 0 4 0 7 (7)

P.M.

12 0 10 0 8 0 7 0 10 0 8 0 7 0

0

9 0 7 0 5 0 4 0 7 0 5 0 4 0 5 0

7 0 5 0 4 0 5 0 7 0 5 0 4 0 7 0

3

rit.

5 0 3 0 2 0 2 0 2 0 3 2

Em(add9)

E5

rit.

0 2 3 2 2 4 5 4

5 7 8 7 8 7 (0)

9 9 7 0

Section 2

Free time

N.C.

(Cmaj7)

(Bmaj7)

3

accel.

6 6 6 6

9 9 7

10 9 10 9

12 9 10 9 10 9 12 9 10 9 10 9 12 9 10 9 10 9 12 9 10 8 9 8

(Cmaj7) (Bmaj7)

N.C. B5 N.C. (Cmaj7)

8va

rit. rit.

full P.S.

(Bmaj7)

8va

accel.

(Cmaj7)

8va

N.C.

8va

Section 3

8va

loco

1/2

1½

full

accel.

P.M.

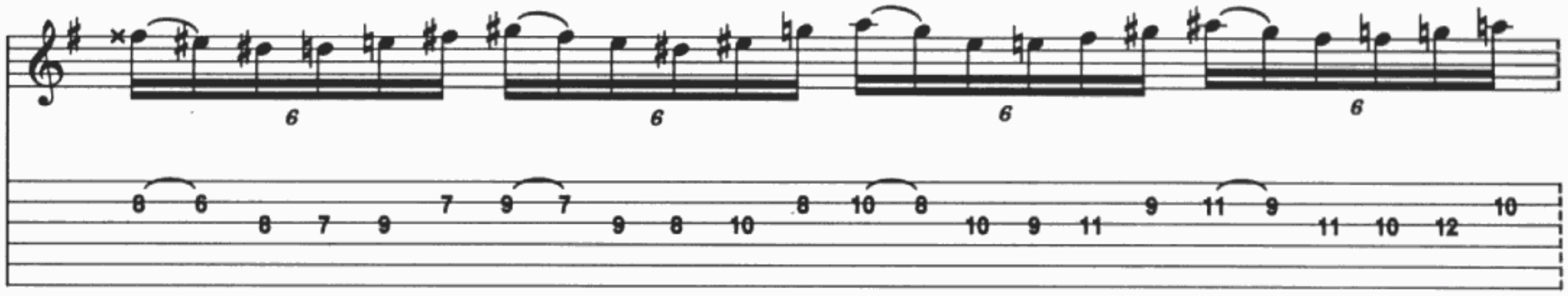
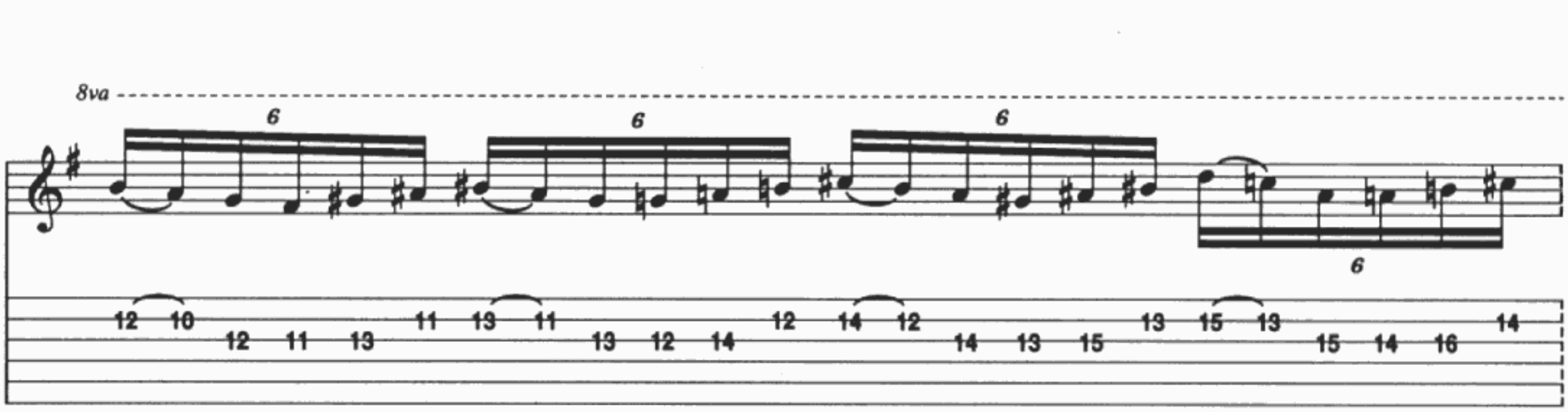
B5 C5 G5 F#5

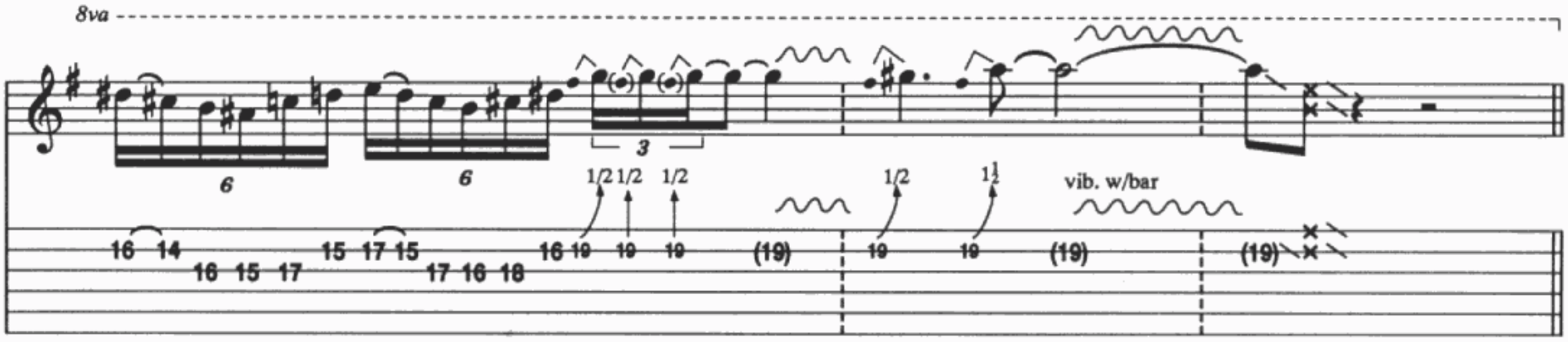
poco rit.

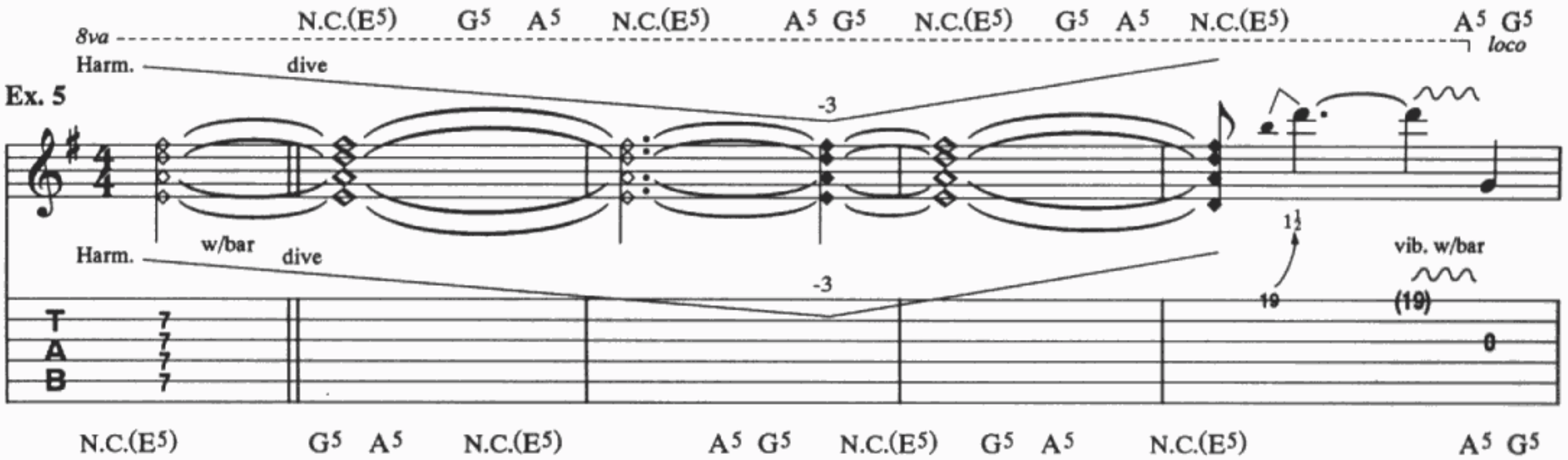
Section 4

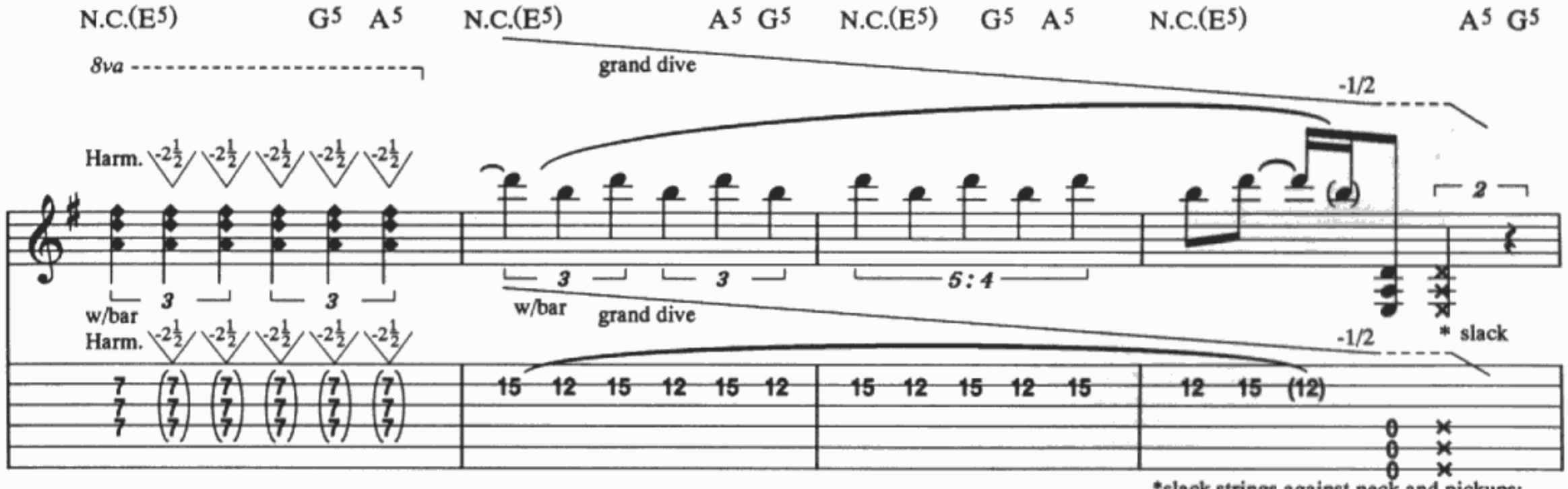
accel. P.M.

P.M.

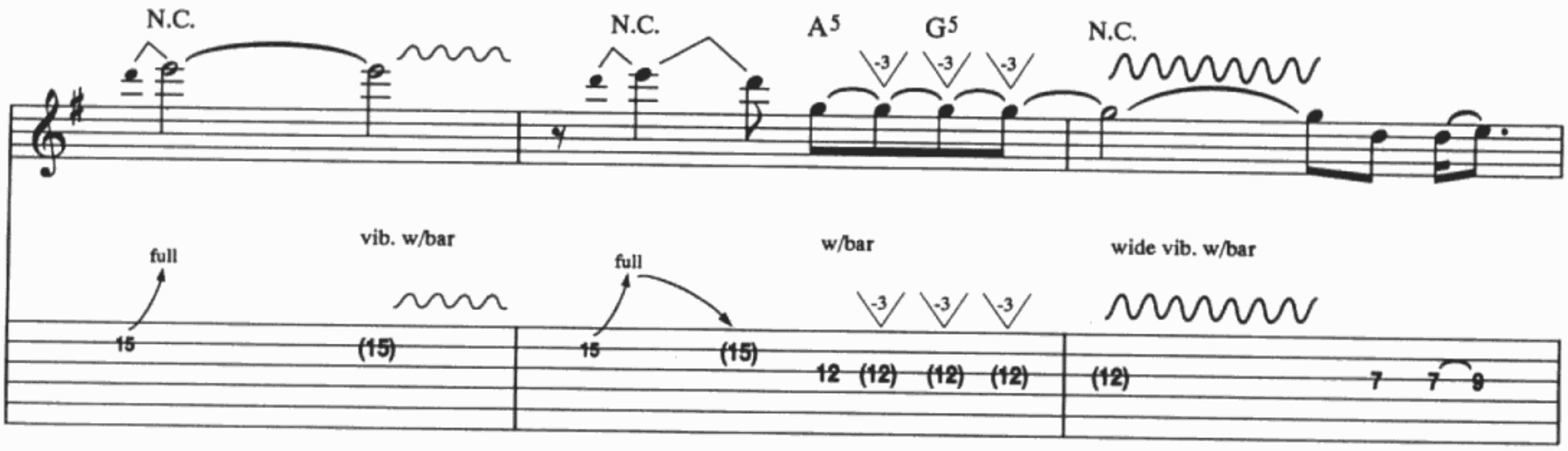
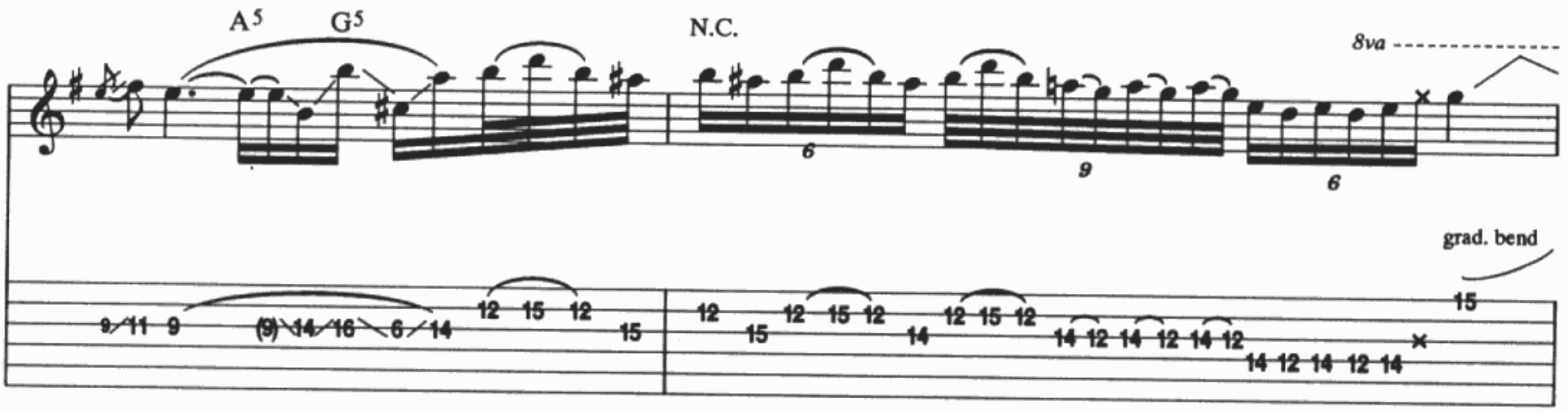
rit.



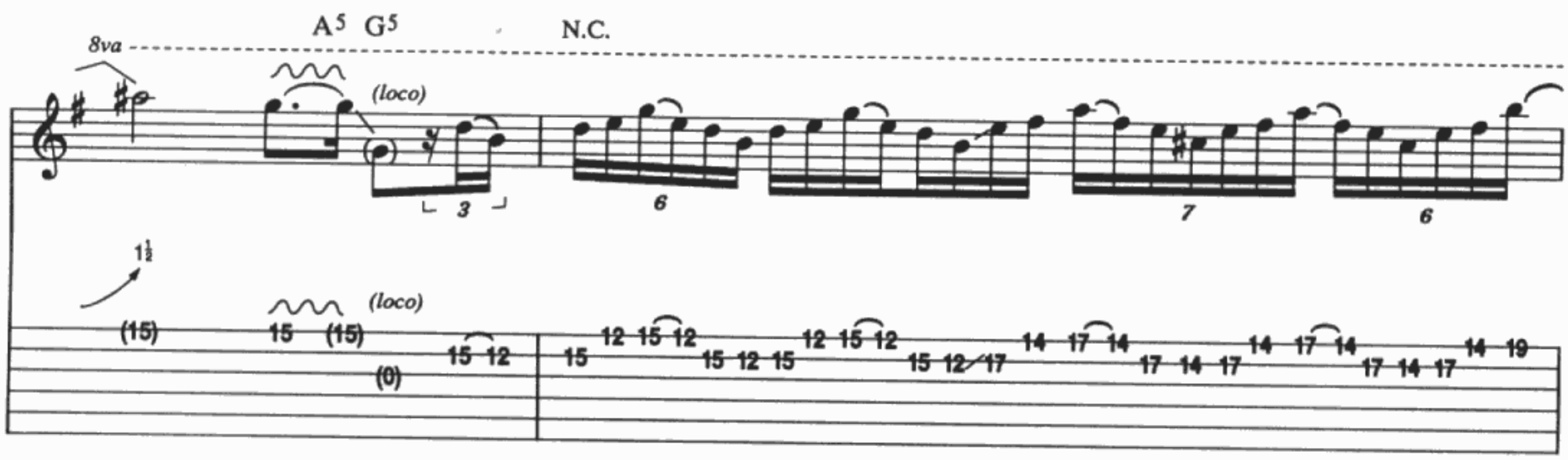


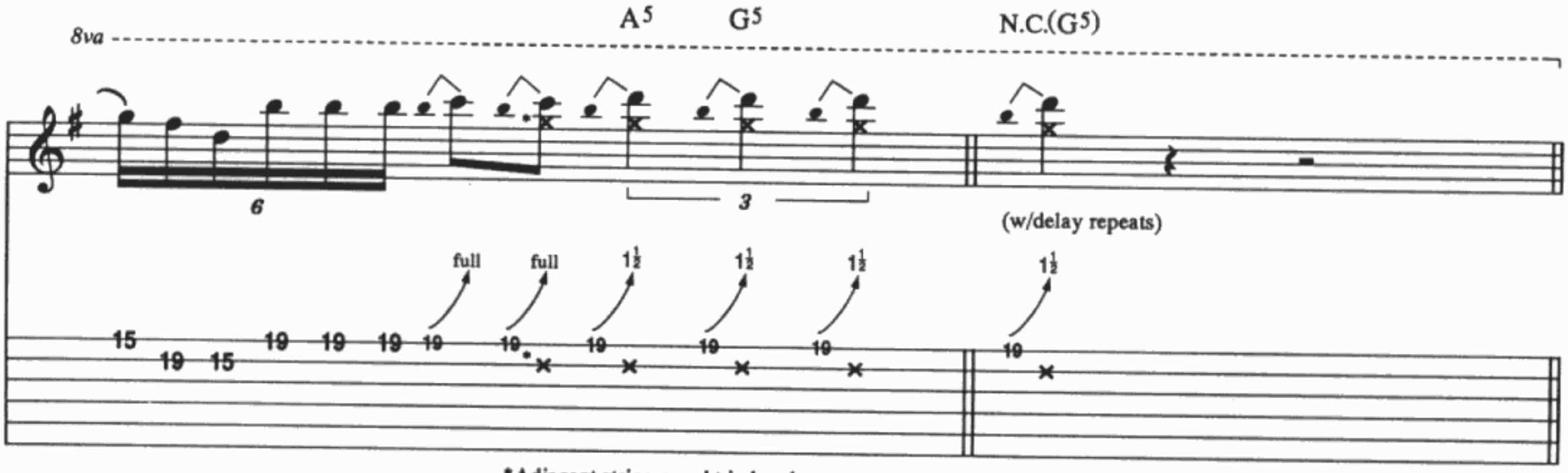




*slack strings against neck and pickups; do not strike.







*Adjacent string caught in bends

HOLD ON TO LOVE

LESSON

In the intro to "Hold On To Love" (Example 1), Gary's lead guitar bursts into the tune with the first accent. The sudden attack of high-note bends (from G to A) lends extra drama to the suspension laden keyboard line and spacious band hits. Gary maintains this level of excitement for the first eight and one half bars by remaining in the 17th position D minor scale (D, E, F, G, A, B♭, C) area for more accented high note bending.

Gary rounds out the intro with some standard bluesy phrasing in the 10th position D minor pentatonic scale (D, F, G, A, C). The sound of the neck position pickup used throughout the intro becomes really apparent here, contributing the authentic Stratocaster blues tone.

In Example 2, Gary uses a guitar fill to augment the vocal melody in the middle of the first pre-chorus. Again, the phrasing is in the 17th position D minor scale.

The wavering harmonic in Example 3 is played at the end of the first chorus. The D harmonic at third string, 7th fret, is first struck, then the vibrato bar is dipped in the eighth-note rhythm shown.

Gary begins to slide the guitar fills into the second verse with Example 4. Here, the space between vocal phrases is filled with another bluesy line from the 10th position D minor pentatonic scale.

The phrasing remains pentatonic, albeit played in the 15th position, in the fills that occur toward the end of the second verse (Example 5).

In the guitar solo (Example 6), Gary's playing is highly melodic. Working largely within the confines of the D minor pentatonic scale in the first four bars, Gary iterates the A note over the Dm and the C.

Gary utilizes fragments of the D minor scale to step up to the high-note bends over the B♭ and Asus^4 chords. In doing so, he steps back up to the fretboard area where he started and resolves to the root.

As the chord progression begins its repeat in bar 9, Gary once again focuses his attention on the A note, this time an octave higher. The general theme of the melody continues to repeat an octave up until the 15th measure, where the A is the target for a series of bends in quarter-note triplets. The bend up to the root in bar 16 is the solo's climax.

The melodic theme of the solo reappears in the outro solo (Example 7). Although much of the phrasing is practically identical for the progression's first go around, Gary starts to vary his lines as the progression repeats. In bar 14, he uses the C♯ from the D harmonic minor scale (D, E, F, G, A, B♭, C♯) in the melody to add to the effect of the resolution on the root in the next measure.

On the next repeat of the progression, Gary tears himself away from the previous

melody completely by introducing three bars of somewhat linear phrasing from the 17th position D minor scale. Over the C and B♭, Gary again targets the A note, providing a momentary link to the main theme.

Note the half-step bends from C♯ over the Asus4 and A chords. After resolving to the root in the next bar, Gary uses the 17th position D minor pentatonic scale for some quasi-blues phrasing. Notice, however, that he includes the 9th (E), which lends a more diatonic sound.

As the mix fades to inaudible, Gary repeats the Dm(add9) flavored lick shown in the last two bars.

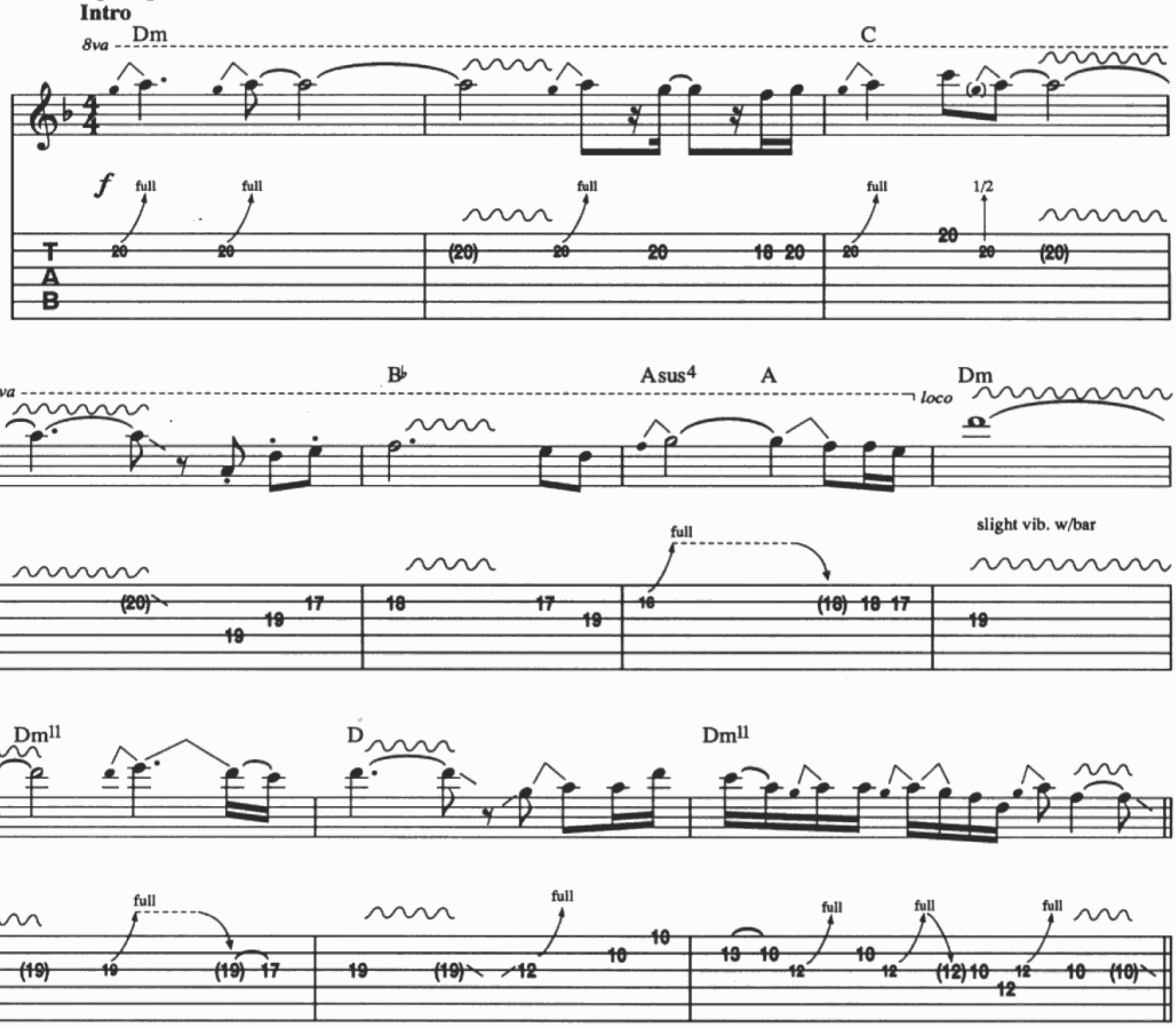
HOLD ON TO LOVE

Words and Music by Gary Moore

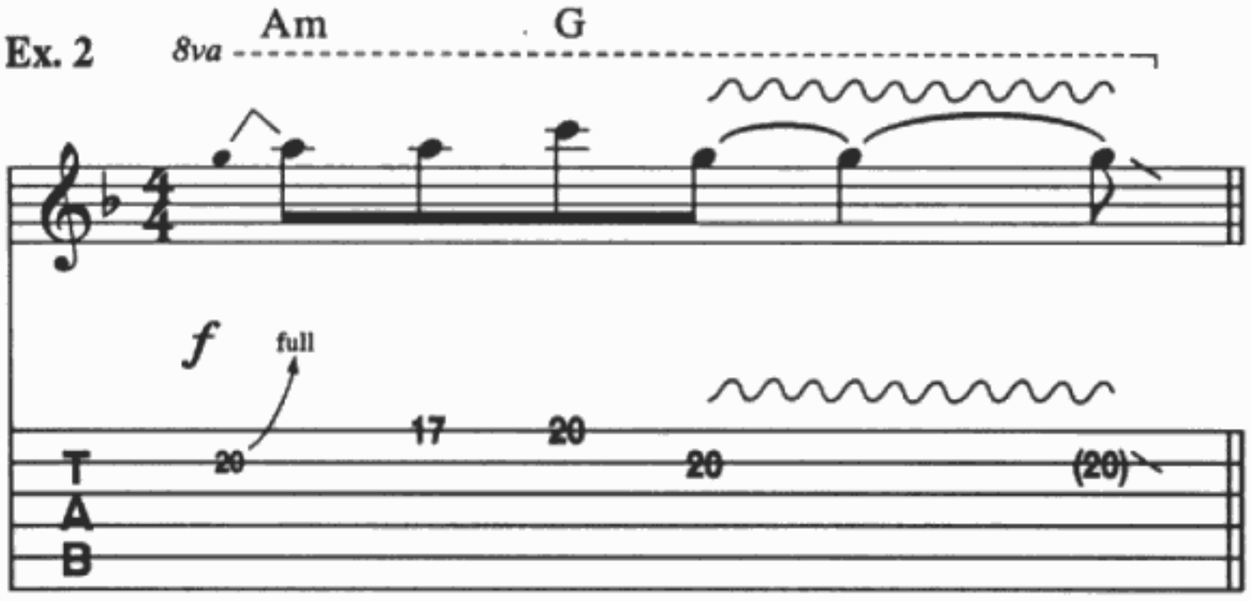
EXCERPTS

Ex. 1 **Uptempo Rock ♩ = 127**

Intro



Ex. 2



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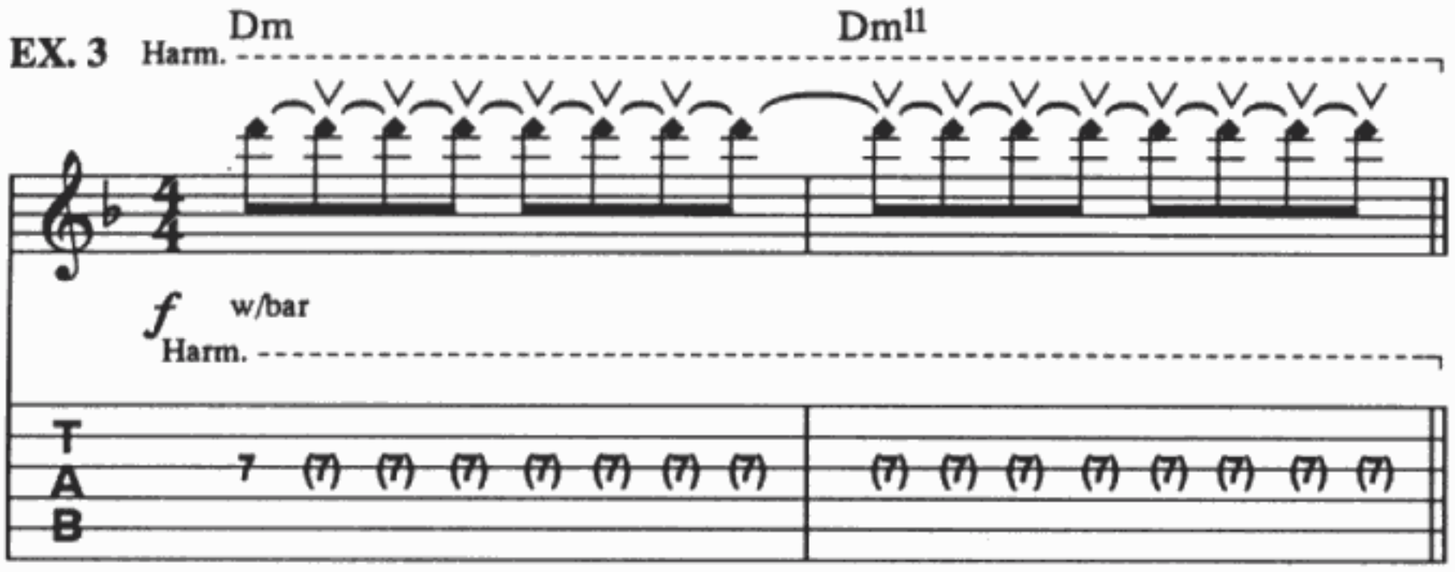
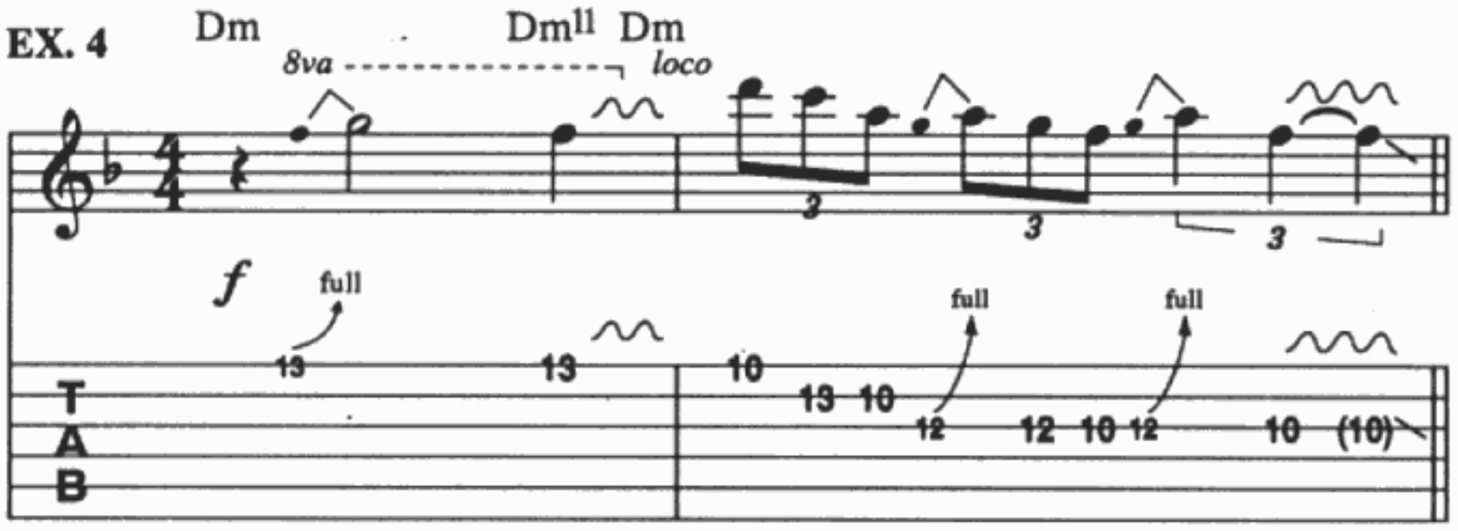
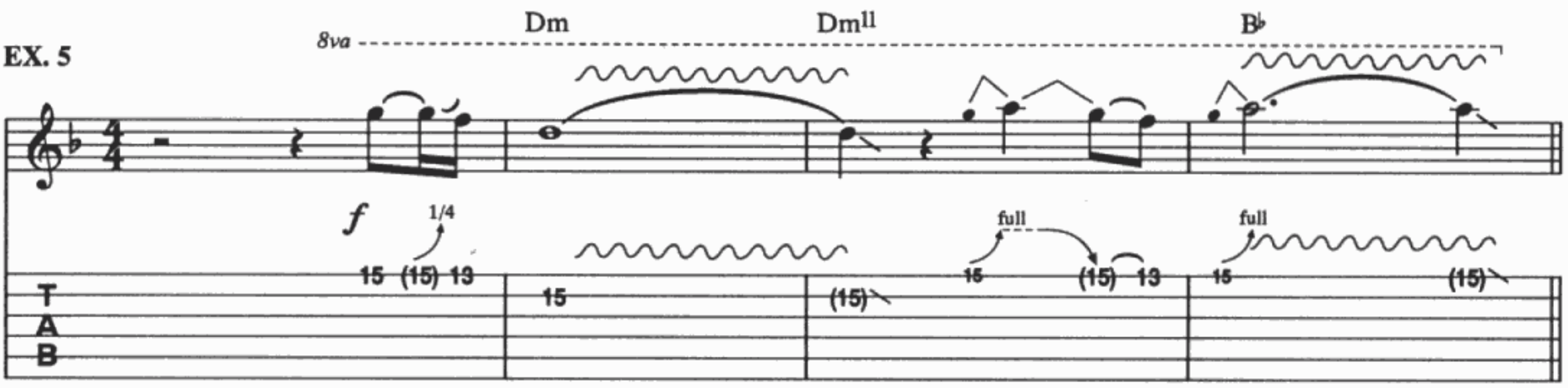
EX. 3



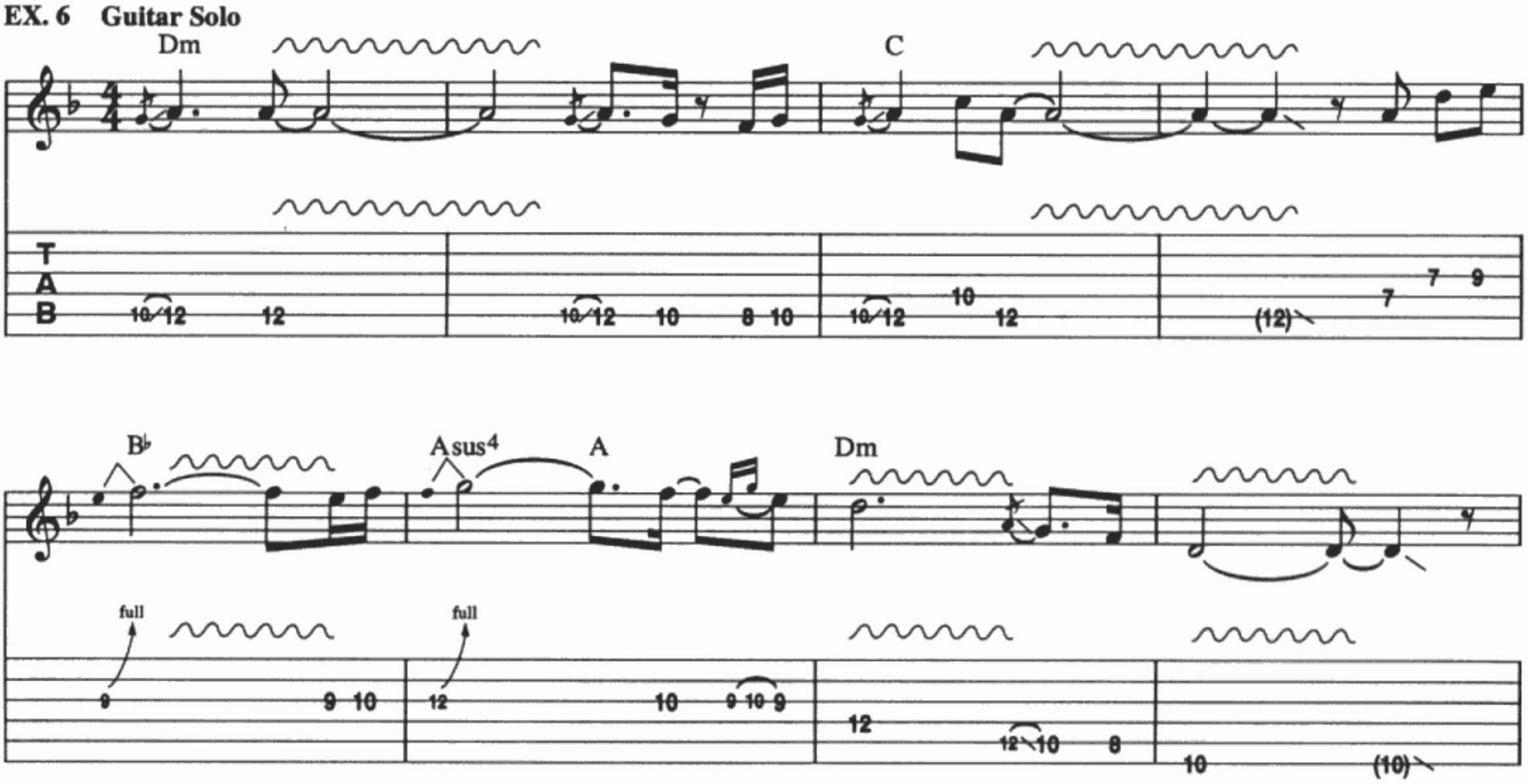
EX. 4

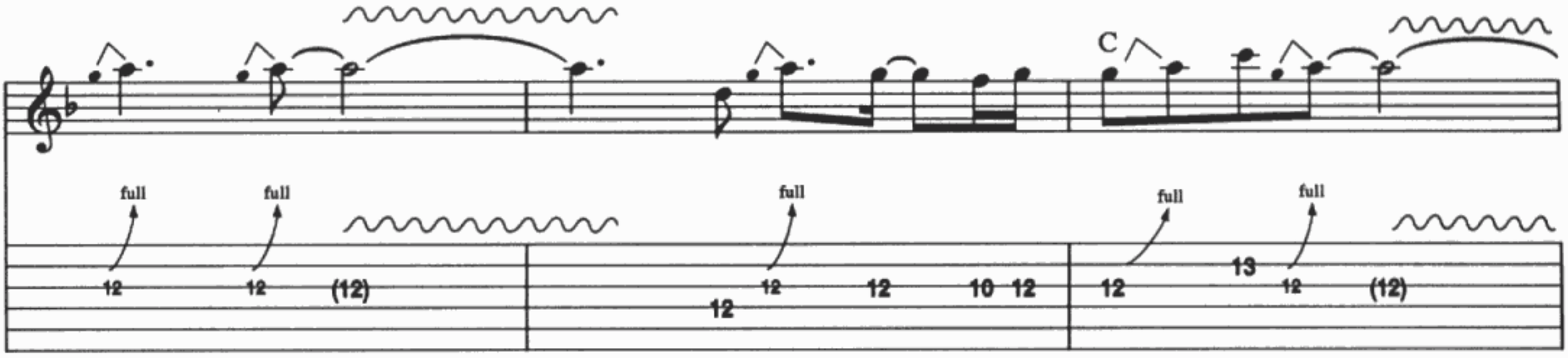


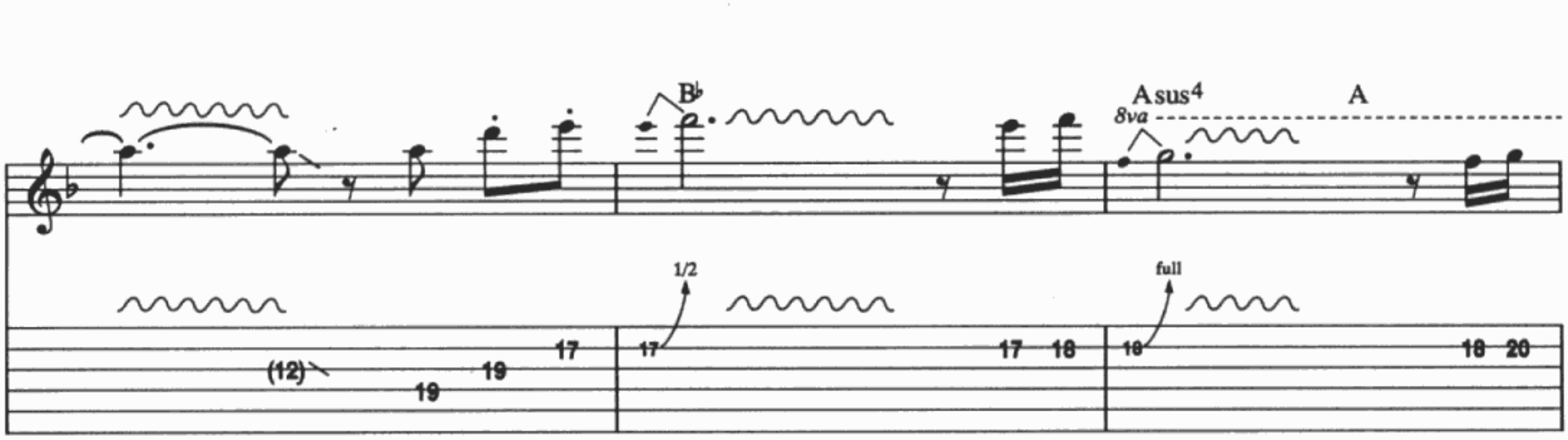
EX. 5

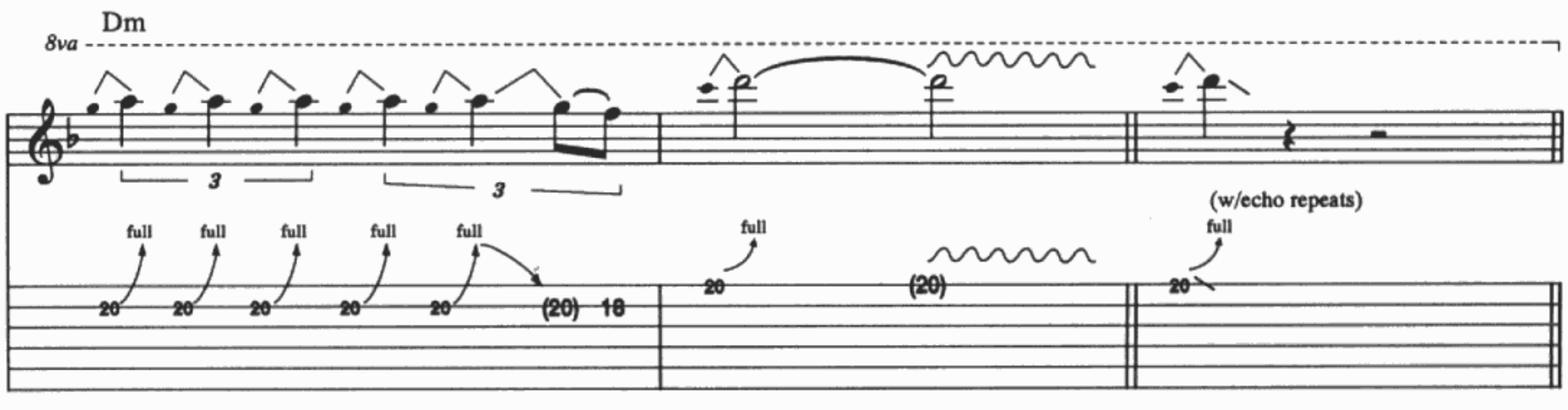


EX. 6 Guitar Solo

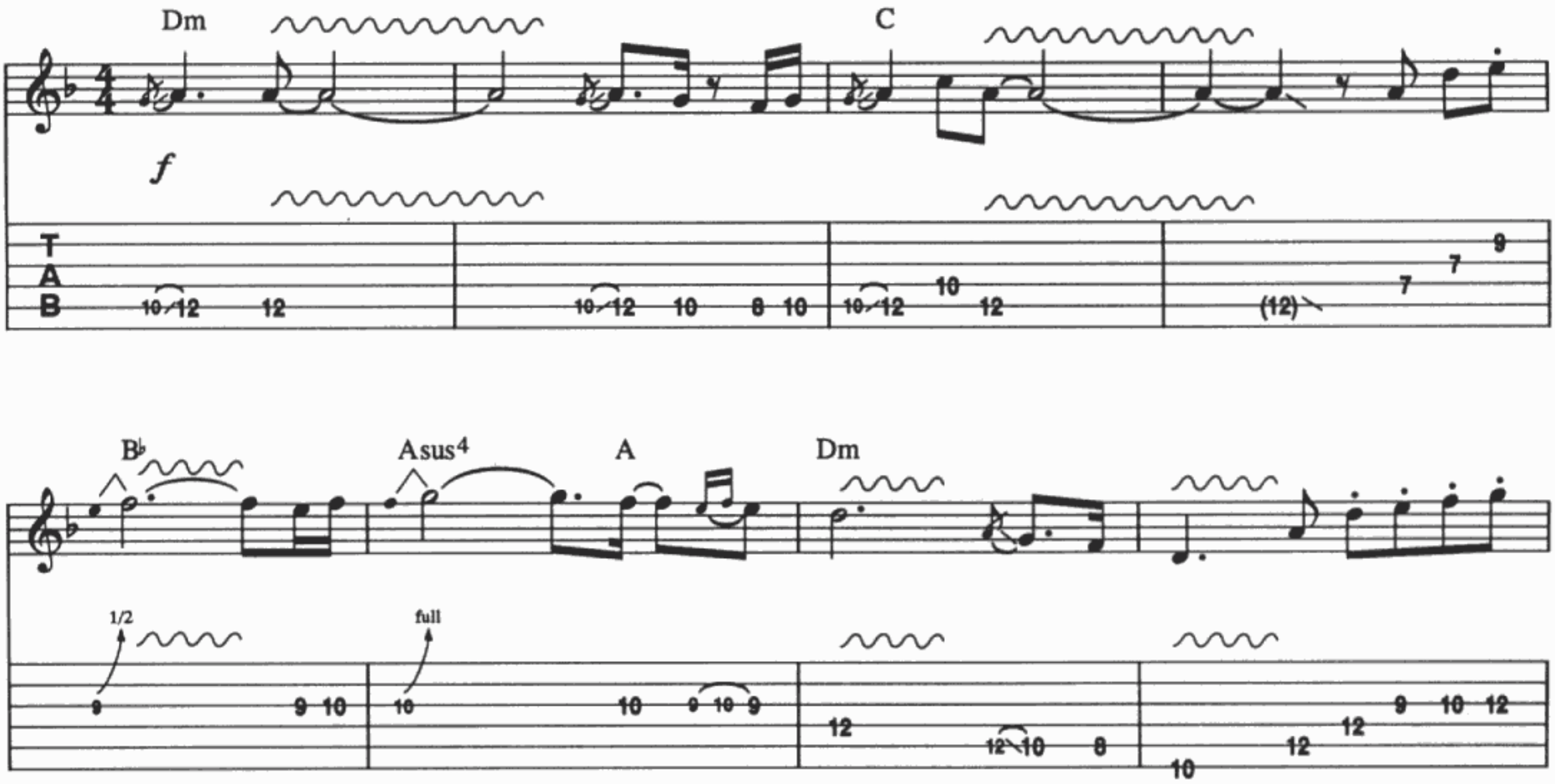








EX. 7 Outro Solo



C

8va

full full full full full full

12 12 (12) 12 12 10 12 12 13 12 (12) 20 20 18

B♭ Asus4 A Dm

loco

3 3

full full

18 18 18 (18) 17 19 18 19 17 19 (19) 12 (12) 10 12 (12) 19 19 17

8va C

1/2 1/2 1/2 full full full

17 (17) 18 20 17 (17) 19 17 19 17 18 17 17 17 18 20 20 20 (20) 18 20 19 18 20

B♭ Asus4 A Dm

8va

3 3

full full 1/2 1/2 1/2 1/2 full

20 20 20 21 21 21 21 21 22 22 20 17 20 17 20 17

8va loco

Fade Out

3

full full full

20 20 18 17 19 17 19 17 19 17 15 14 15 14 15 15 15 15 14 15 15 15

THE LONER

LESSON

With its slow 12/8 groove and bluesy melody, the instrumental "The Loner" from 1987's *Wild Frontier* LP was a sign of stylistic things to come from Gary Moore's solo career. Although only a preview of the full-blown switch to blues he would make in the future, the guitar work on "The Loner" shows Gary to have already developed a mature and viable blues identity.

The solo that occurs at the end of the song finds Gary weaving in ad-lib blues phrases with melodic fragments from the tune's themes over a repetitive chord change.

Gary's phrasing begins in the 5th position G minor pentatonic scale (G, B♭, C, D, F). Notice how the second phrase briefly recalls the song's melody and then moves on to new territory. In bar 7 through the first half of bar 8, Gary moves to a higher position of the G minor scale.

In bar 11, Gary bends a D up a minor 3rd to F and then repeatedly strikes the pre-bent note. Notice the 4:3 rhythm here. This rhythm can easily be thought of as straight sixteenth notes played over the tune's primary 12/8 beat.

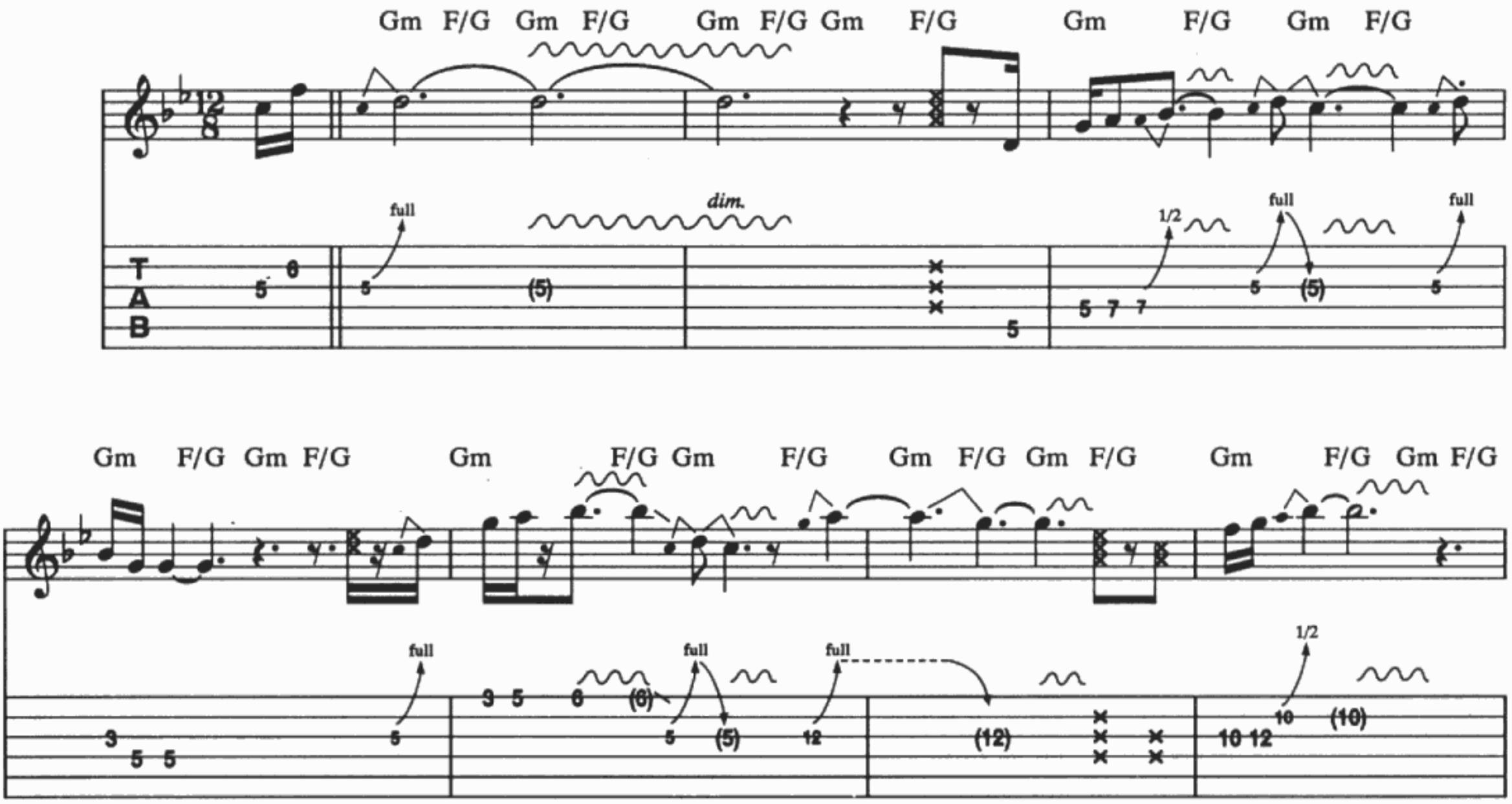
In bar 12, Gary moves up to the 15th position G minor pentatonic scale, where a quick scalar ascent leads to a bend to G in bar 13. This lick is repeated, ending on a two step bend from F to A, then again evolving into a measure of blazing blues licks in the same position.

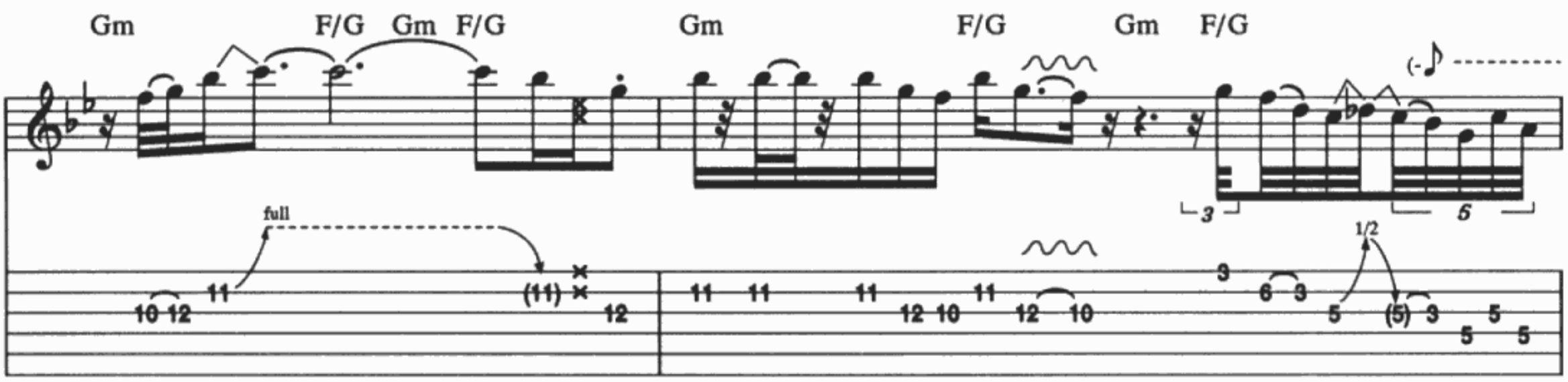
Gary moves into higher positions for screaming high notes over the next couple of bars. As the track fades, Gary repeats a unison bending lick in a sixteenth-note rhythm.

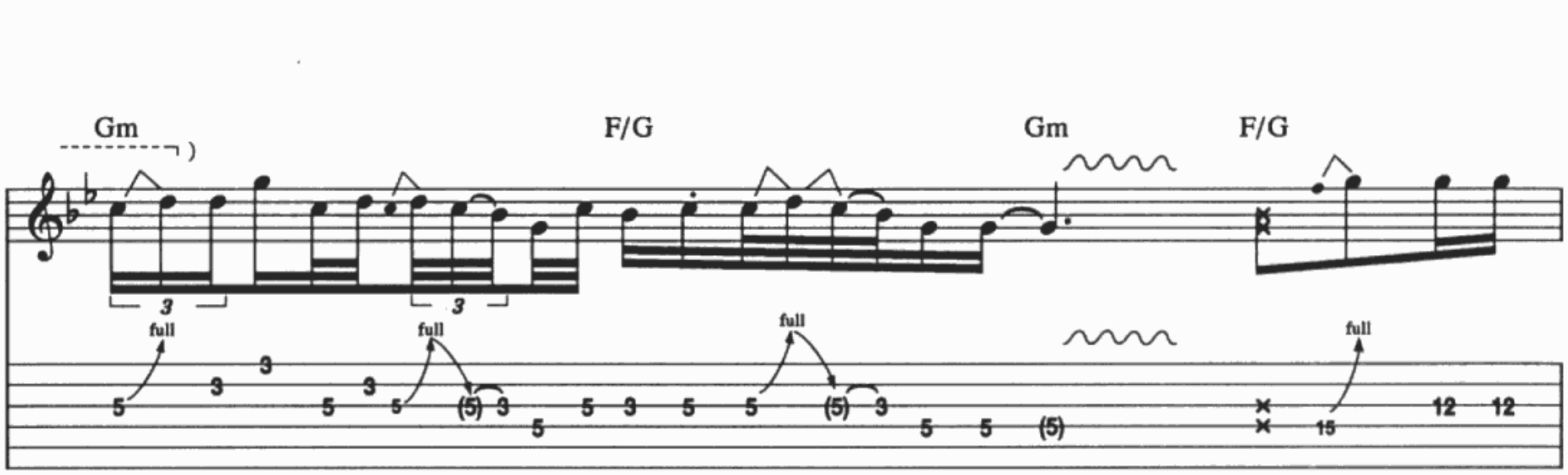
THE LONER

Words and Music by Gary Moore and Max Middleton

EXCERPT







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Gm F/G Gm F/G Gm F/G Gm F/G

4:3 4:3

(wide vibe)

3 3

8va

Gm F/G Gm F/G

(loco) (loco)

full 2 full

3 3 3 3

8va

Gm F/G Gm F/G

3 3 3 4:3

full full 1/2 full full full 1/2 1/2

8va

Gm F/G Gm F/G Gm F/G

(loco)

3 3

full full full

8va

Gm F/G Gm F/G Fadeout

full full full full full full full full

MOVING ON

LESSON

Gary sets up a rockin' pace for "Moving On" with the rhythm figure shown in Example 1. The somewhat syncopated accents and uptempo beat give this simple riff all the substance it needs as a recurring motif.

A slide is used for the main lead guitar in "Moving On" as it first appears, contributing fills in the chorus sections (Example 2). Gary uses an alternate tuning of an open A chord (6=E, 5=A, 4=E, 3=A, 2=C♯, 1=E) in these lead parts.

In Example 2, Gary begins by exploiting the notes in the D chord and its ♭7 (C). He similarly exploits the contents of the A chord and its ♭7 (G). He also uses the notes of the A chord in the next two bars by moving the same melodic shape up seven frets. To end the fill, Gary follows the I (A) to the V (E) melodically in the last two bars by staying in the 10th to 12th fret area.

Using the alternately tuned slide guitar, Gary launches into the first guitar solo, emphasizing the notes of the A chord he's playing over. In bars 2 and 3, Gary includes the 9th (B) in the phrasing before stepping down chromatically from the ♭7 (G) in bar 4.

In the 5th bar of the solo, Gary melodically implies the A^7 chord over the D^7 of the accompaniment before shifting down to the 5th fret area in the next measure. A repetitive lick consisting of open strings and a slide into the ♭3 and ♭7 is played over the I chord (A^7). Over the E^7, Gary plays a familiar melodic motif before sliding into another lick containing parallel 4ths and open strings.

Gary wraps up the first solo without the use of the slide. Over the final I (A^7) to V (E^5), Gary plays a descending scalar passage utilizing pull-offs to open strings moving down to the open E over the implied E^5.

With slide in hand, Gary rips into the second guitar solo (Example 4) with a slippery ostinato lick based on the A Mixolydian mode (A, B, C♯, D, E, F♯, G). This lick is used in the first half of both phrases that appear over the I chord (A^7).

The slide up to the high C♮ that ended the second phrase is the start of a series of gradually ascending high notes. This is continued over the next three bars, before resolving to the heavily vibratoed root over the I chord (A^7) in bar 8.

Gary emphasizes the notes of the chords with a couple of short melodic phrases over the V (E^7) and IV (D^7) in the next two bars.

In the solo's final phrase, Gary plays a syncopated sliding lick that almost sounds like unison bends, before landing on the root of the E^5.

Gary ends the tune (Example 5) with an almost Texas blues slide line based on the A blues scale (A, C, D, E♭, E, G) with the inclusion of the major 3rd (C♯).

MOVING ON

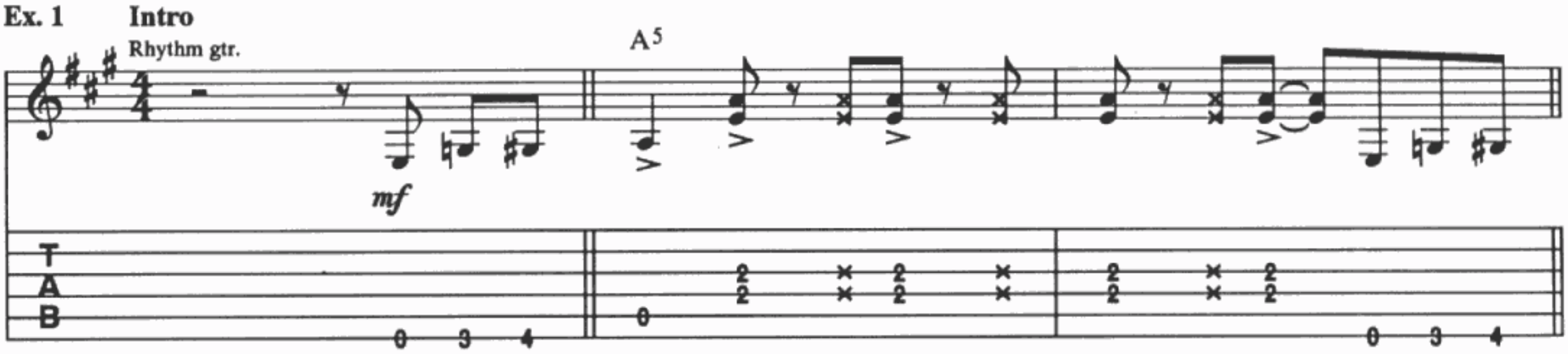
Words and Music by Gary Moore and Max Middleton

EXCERPTS

Ex. 1 **Uptempo Blues Rock** ♩ = 152

Intro

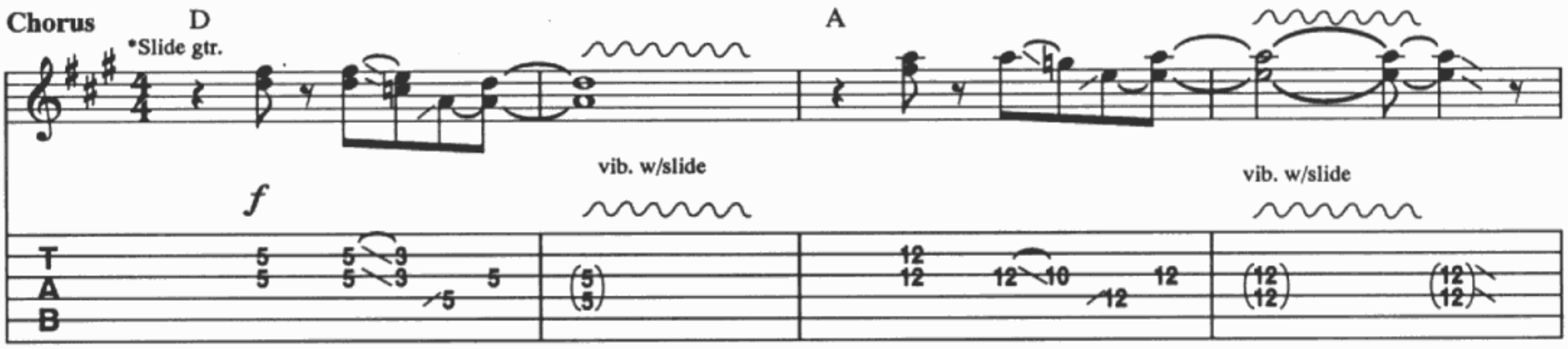
Rhythm gtr.



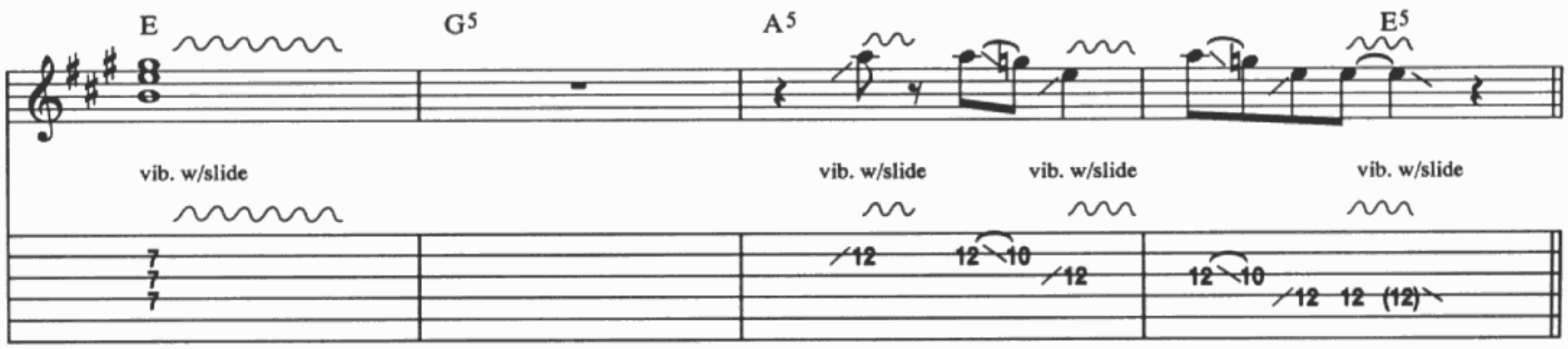
Ex. 2

Chorus

*Slide gtr.

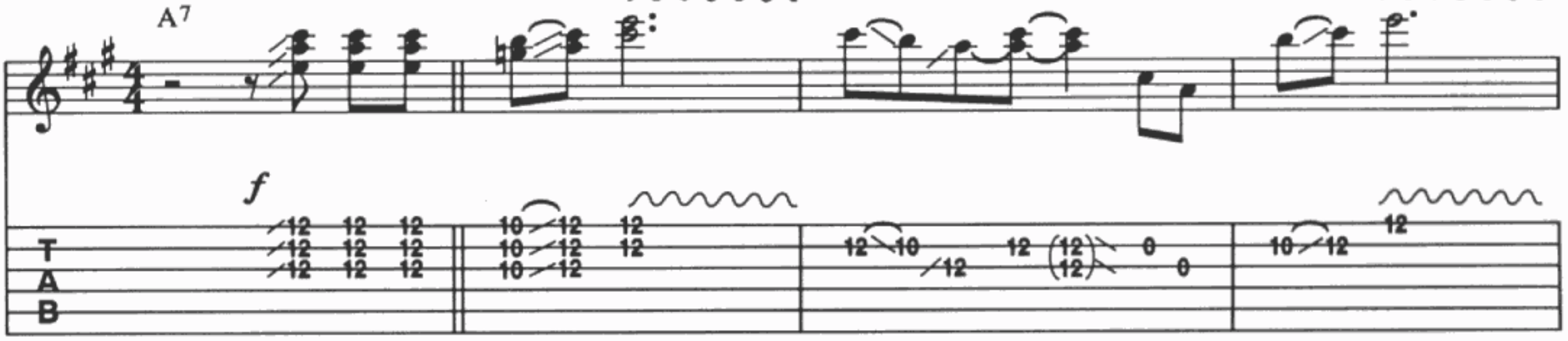


*Slide guitar tuned: E A E A C# E



Ex. 3

Guitar Solo I



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8va ---------- loco

D7

A7

E7

vib. w/slide

A7

w/out slide

(E5)

full

Guitar Solo II

Ex. 4

A

A7

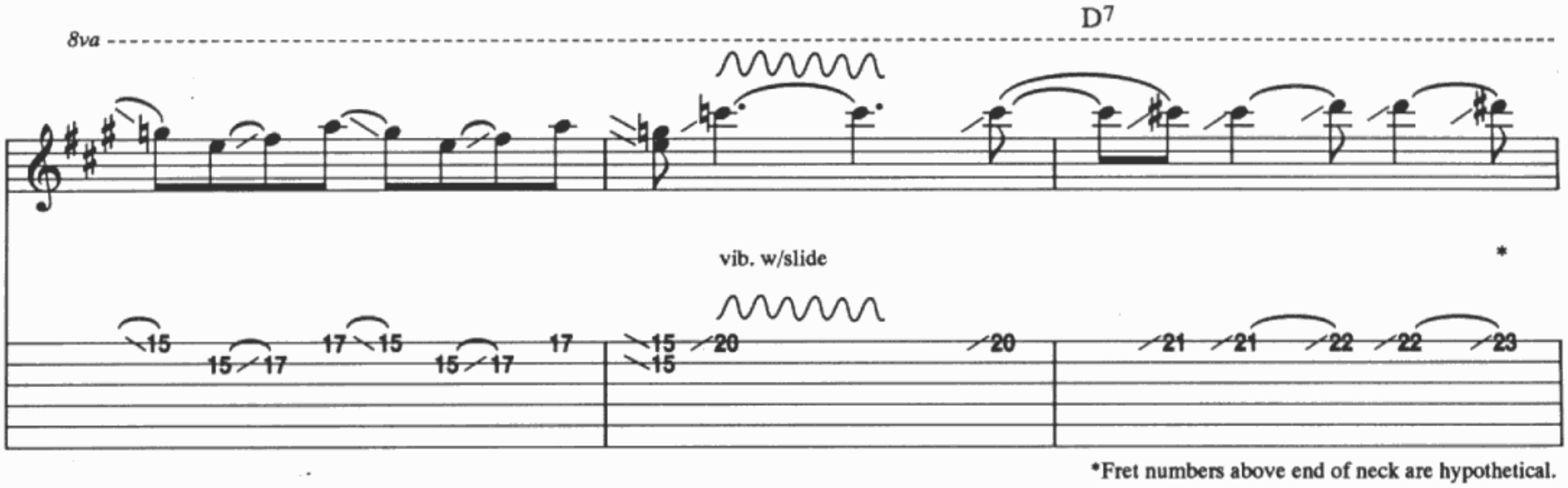
8va ----------

*Slide gtr.

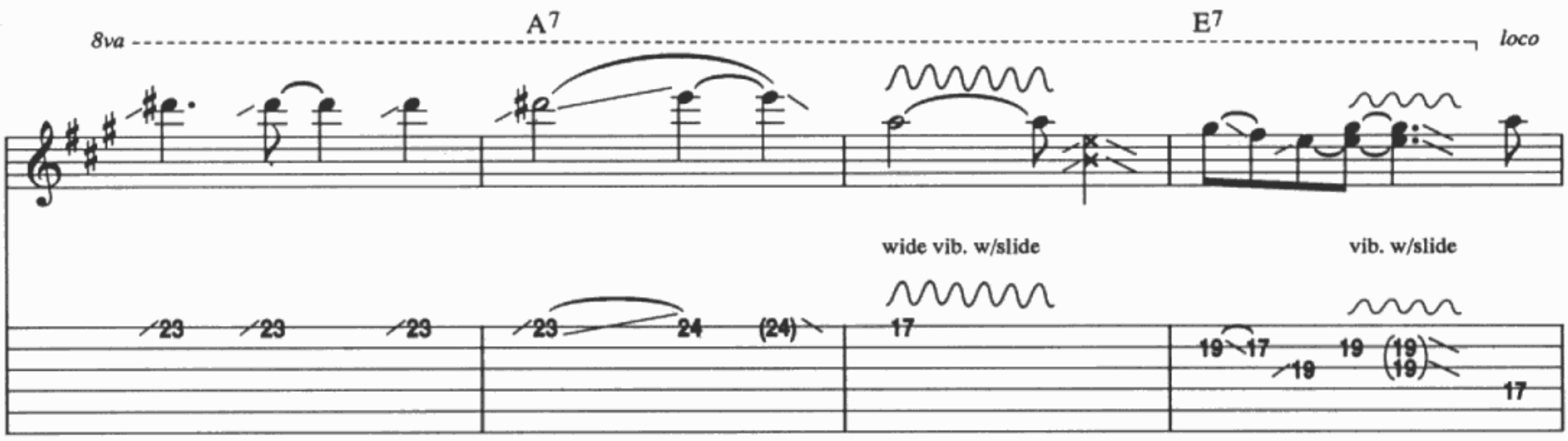
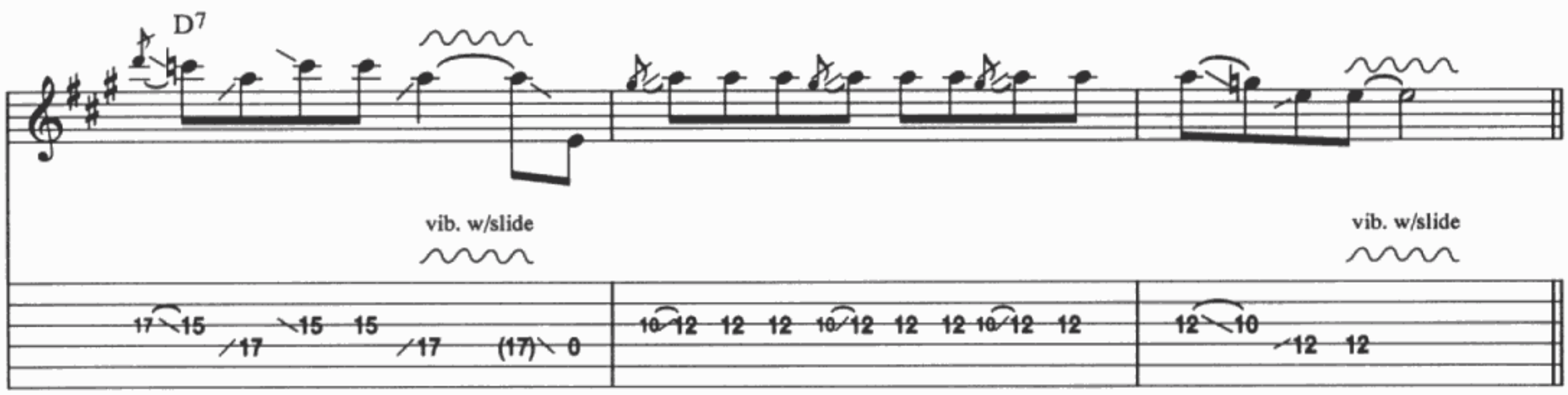
f

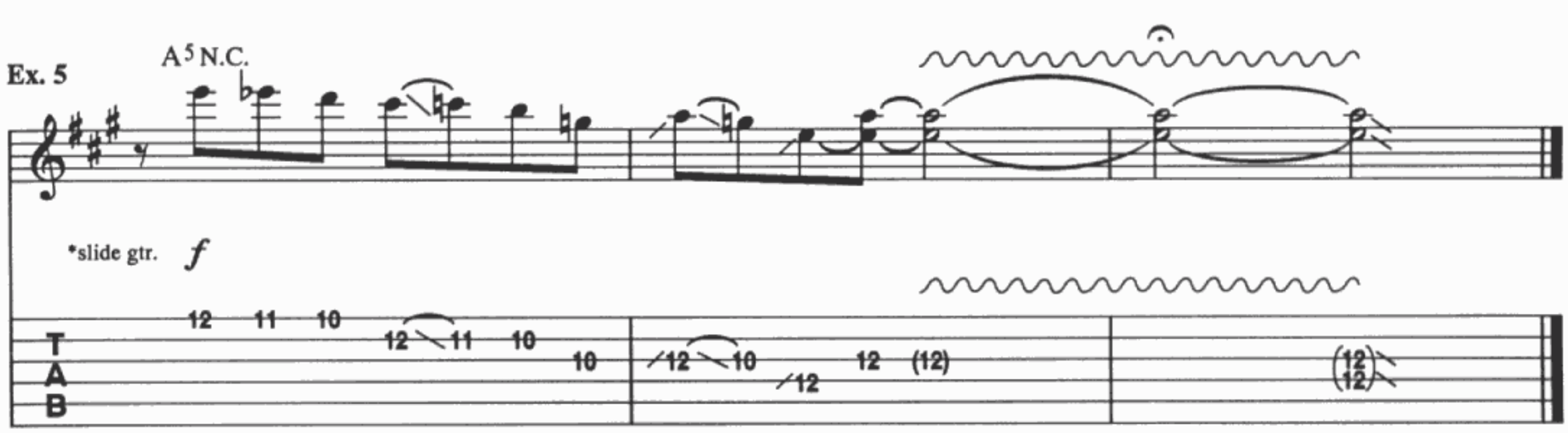
vib. w/slide

*Slide gtr tuned: E A E A C# E



*Fret numbers above end of neck are hypothetical.





ONLY FOOL IN TOWN

LESSON

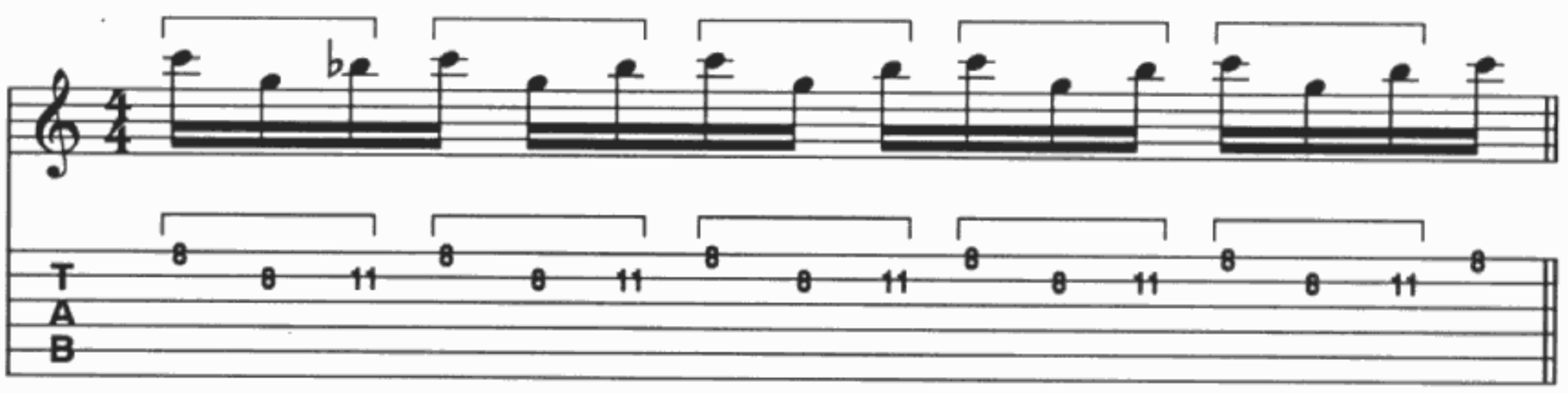
Gary rips with an intensity that rivals his heavy metal past over the funk-oriented I to IV groove of "Only Fool in Town."

The particularly gnarly pick slide that precedes the intro is executed by pressing the 5th and 6th strings into the frets near the end of the neck and gradually sliding toward the nut.

The melody of the first one and one-half bars of the intro is from the 11th C minor Pentatonic scale (C, E♭, F, G, B♭). Gary shifts back to the 8th position for the second half of the section. The C blues scale (C, E♭, F, G♭, G, B♭) is implied in the triplet in bar 3 when Gary bends the 4th up a half step to the ♭5 (G♭). This line continues into the intro's last bar, landing on the root with a slight pinch harmonic and tasty vibrato.

Gary starts the main guitar solo of "Only Fool in Town" by reiterating the thematic material found in the tune's intro. However, the similarity ends in the solo's 4th bar, when the line bursts into a flurry of notes with a substantial increase in speed of Gary's pentatonic riffing, spiced up by the C Dorian (C, D, E♭, F, G, A, B♭) derived pull-offs found in beat 3. The line continues down the C minor Pentatonic scale before landing on the root of the IV chord in bar 5.

The triplet line found in the 6th bar is based on the C blues scale. Gary continues in the next two bars by phrasing from the C minor pentatonic scale.

Gary creates a simple polyrhythm in bar 9 by playing a three-note figure in a straight sixteenth-note rhythm. Brackets are used in the following illustration in order to illustrate the secondary pulse of this simple, yet effective, polyrhythmic idea:

Gary ends this phrase in the next bar by bending up to the ♭7 (F) of the G^7 played by the accompaniment. A quick descending C minor pentatonic scale leads into the next phrase in which Gary pivots off a heavily vibratoed root (C).

In the next few measures, Gary thrashes open strings intermittently amidst phrasing that features much heavy bending and vibrato.

Beginning with the last beat of the 16th measure, Gary launches into a two bar slurred line based on the C minor pentatonic scale. However the ♭6 (A♭) is employed in the middle of the line over the $F^{7\sharp9}$, implying the F Dorian mode (F, G, A♭, B♭, C, D, E♭).

Starting in the last one and one-half beats of bar 20, Gary creates a polyrhythm similar to the one in bar 6. This lick, however, alternates the top note and pivots from a unison bend.

The solo ends with a bar of half-step bending in quarter-note triplets followed by a screeching doublestop bend.

Gary leaps into the outro solo with a rhythmic barrage of upper register power chords. Notice how he uses an $E♭^5$ (notes: E♭ and B♭) over the Cm^7, underscoring the ♭3 and ♭7. The use of the F^5 (notes: F and C) in the second half of bar 2 implies a move to the IV chord. Tension is built in bars 3 and 4 as Gary moves this shape over the harmonically stationary accompaniment.

Over the IV chord (F7) in bars 5 and 6, a group of screaming bends melt into a Van Halenesque descending slur based on the F Dorian mode (F, G, A♭, B♭, C, D, E♭). This line is connected with a repeating open string pull-off lick before stepping into the C minor Pentatonic scale for a rapid-fire ostinato and descent.

In bar 9, Gary begins a very tortured group of bends that ascend chromatically. Starting with the second of these bends, each double-stop bend through bar 14 is executed by bending the 2nd string into the 3rd string with the same finger. In doing so, each of the bends is somewhat out of tune, creating a strangled effect.

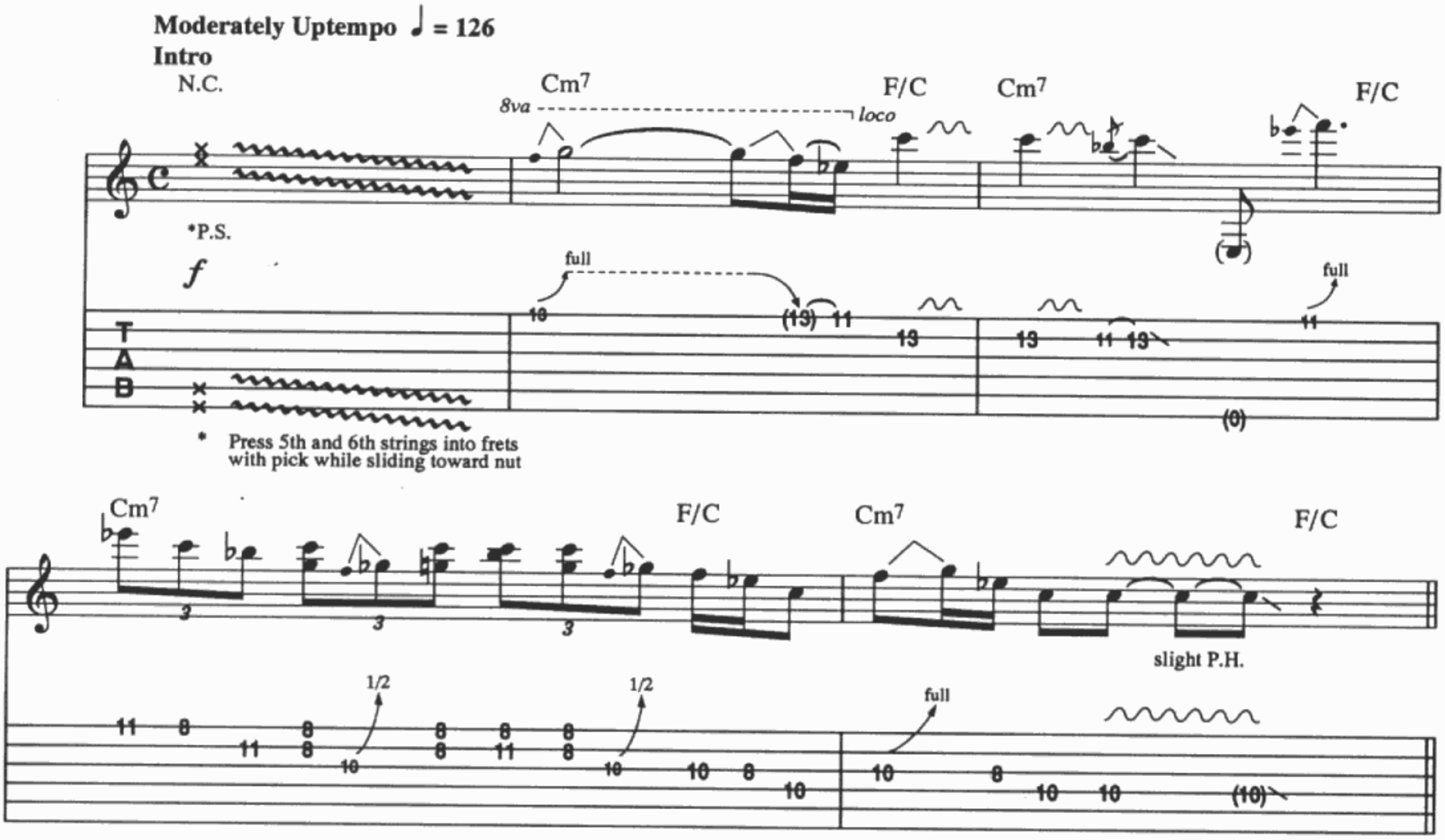
Gary fills in the space created by the band's stop in bar 15 with a tasty C minor pentatonic lick before leaping in with the band for the chord accents in the next bar.

Gary tags the song with some incendiary free-time flailing. The initial bend is released into a flurry of hammer-ons and pull-offs, reminiscent of early Eddie Van Halen. In the following measure, Gary kicks in his superlative right-hand technique for some rapid-fire alternate picking of the C pentatonic and Dorian scales. Gary stays in the C Dorian scale for a ripping sequential ascent in the next bar. All this fury finally explodes into a frantic sliding motif that ascends somewhat chromatically for three bars. A dramatic series of bends leads to the finish with an accented tonic chord hit.

ONLY FOOL IN TOWN

Words and Music by Gary Moore

EXCERPTS



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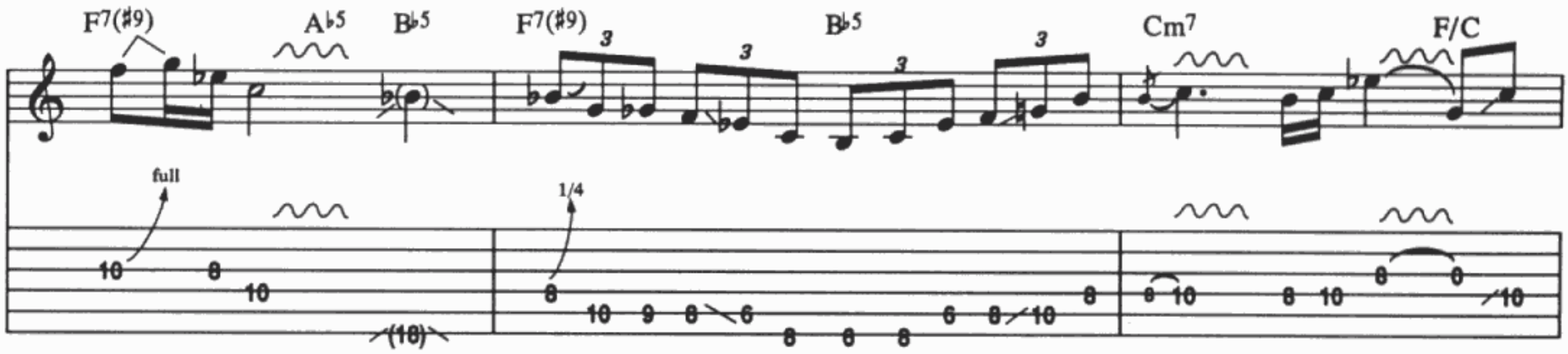
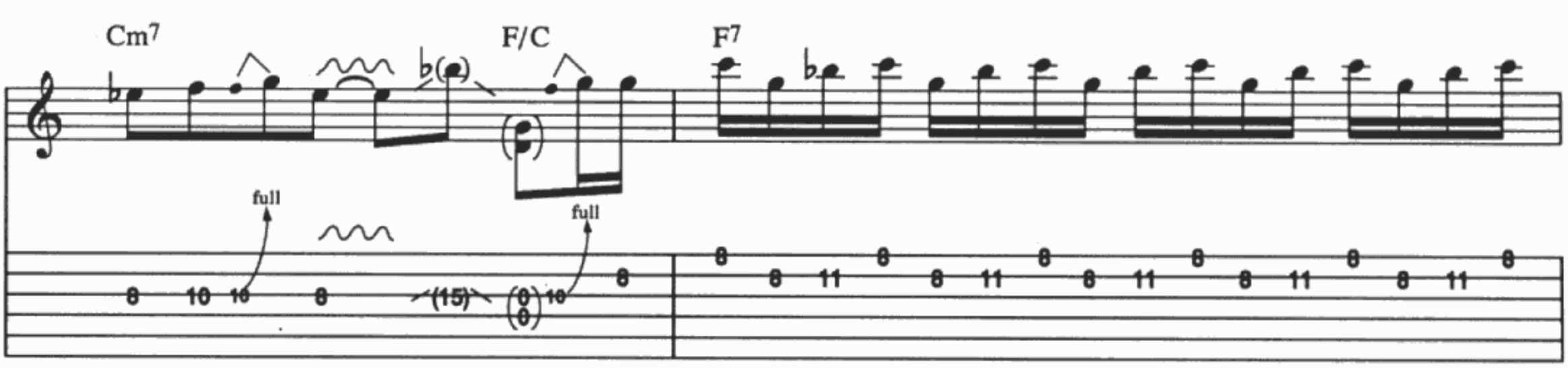
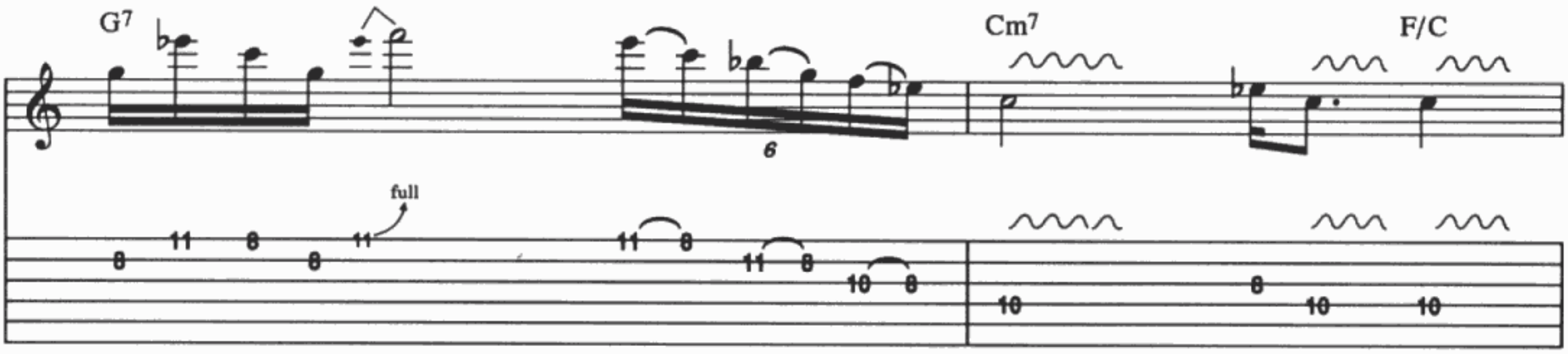
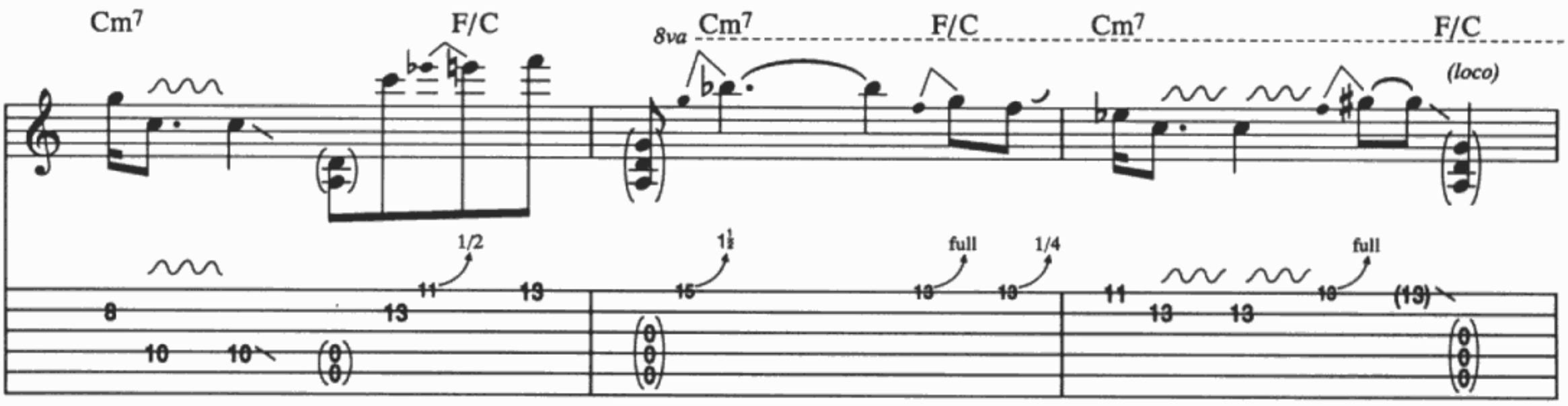
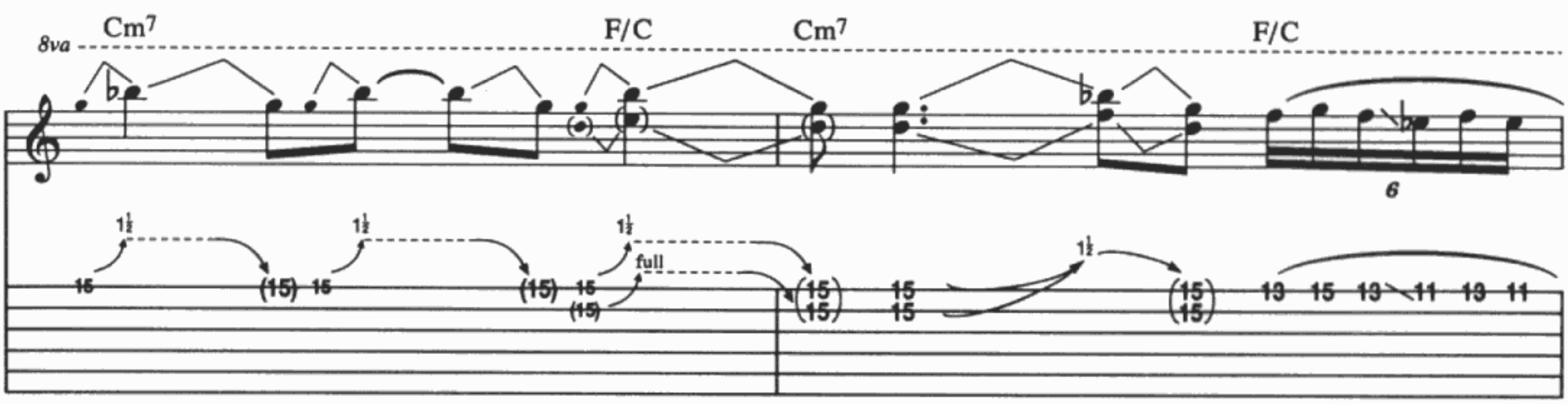

F7(#9)
A♭5
B♭5
F7(#9)
B♭5
Cm7
F/C
full
1/4

Cm7
F/C
F7
full
full

G7
Cm7
F/C
full


Cm7
F/C
8va
Cm7
F/C
Cm7
F/C
(loco)
1/2
full
1/4
full


8va
Cm7
F/C
Cm7
F/C
full

F7♯9 A♭5 B♭5

8va loco

F7♯9 B♭5 Cm7 F/C

full

Cm7 F/C F7

8va

full

Cm7 F/C Cm7 F/C

8va (loco)

full

Outro Solo

N.C.(Cm7)

8va

(F7)

8va

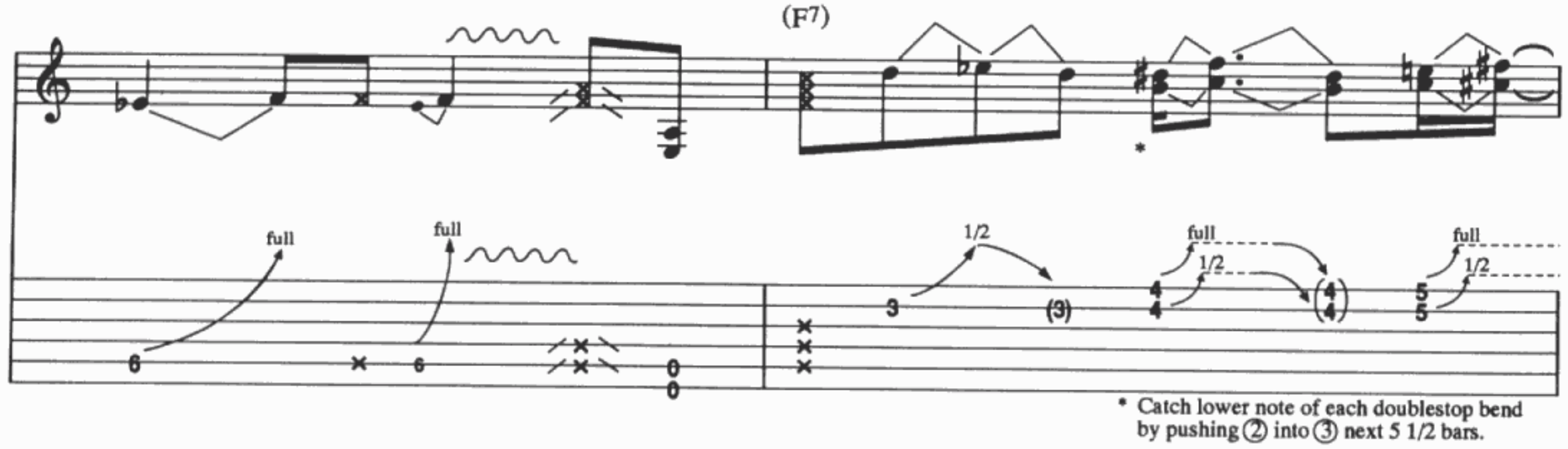
full full full

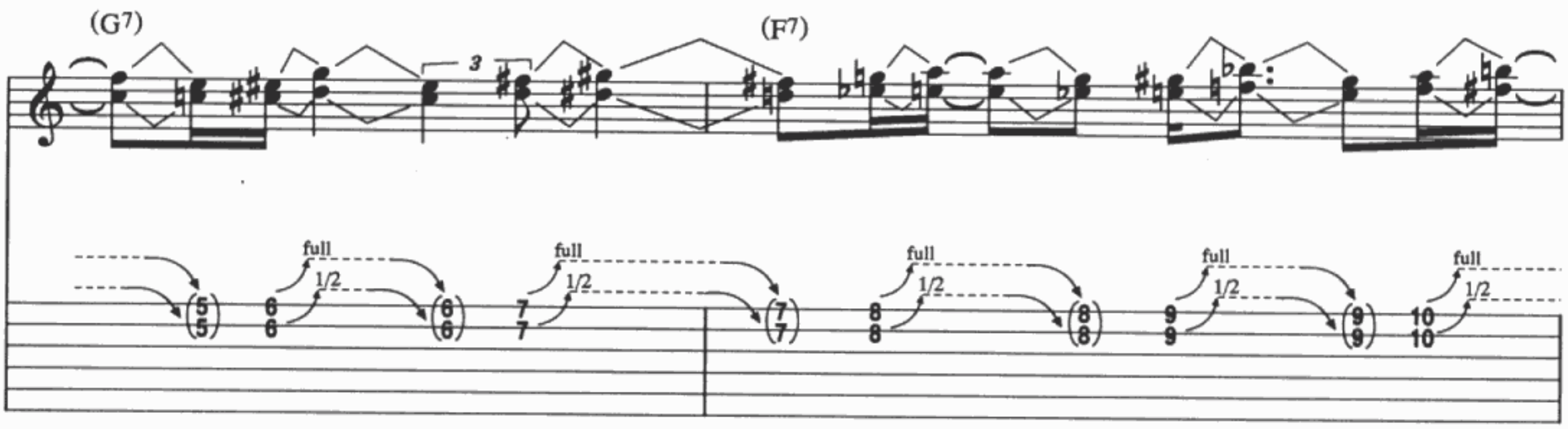
8va loco

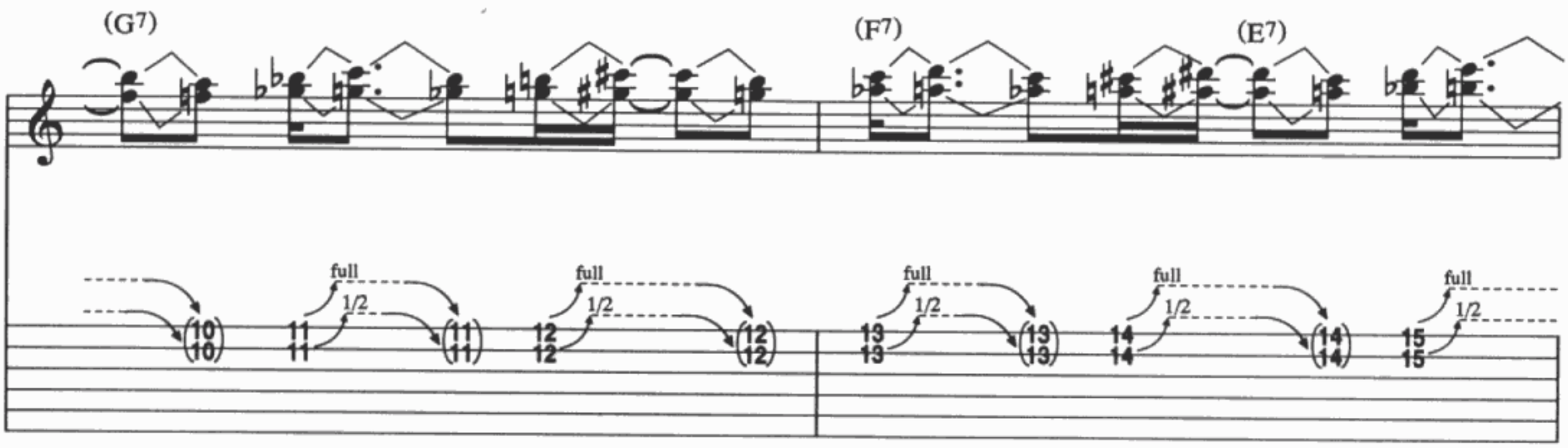
3 3

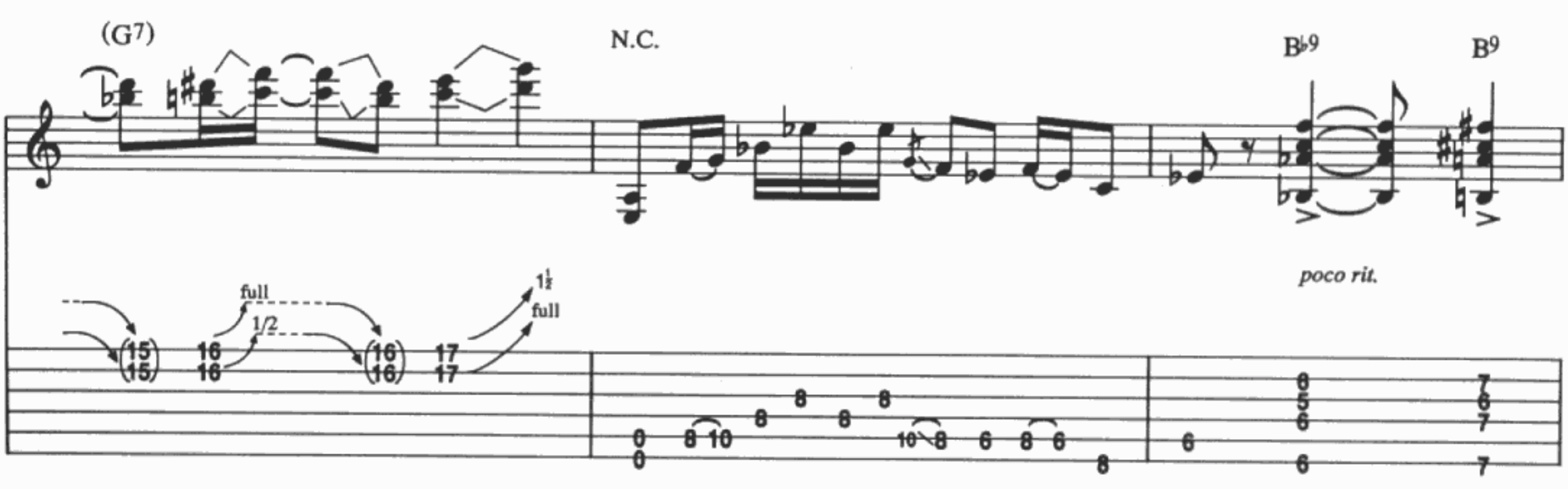
(Cm7)

7 7 6


(F7)
full
full
1/2
full
1/2
full
1/2
* Catch lower note of each doublestop bend by pushing ② into ③ next 5 1/2 bars.


(G7)
(F7)
full
1/2


(G7)
(F7)
(E7)
full
1/2


(G7)
N.C.
B♭9
B9
full
1/2
poco rit.

C9

Freetime

N.C.

full

8va

loco

C5 N.C.

full

OUT IN THE FIELDS

LESSON

"Out In The Fields," from the *Run For Cover* LP, is a particularly powerful example of mid-eighties Gary Moore. Not only does this tune contain a blazing solo from Moore, but it also features legendary Thin Lizzy frontman/bassist Phil Lynott, contributing bass and supporting vocals.

The guitar solo from "Out In The Fields" starts with some melodic phrasing in the 2nd position D minor scale (D, E, F, G, A, B♭, C). Note the use of the whammy bar for wide vibrato and dipping.

In bar 5, Gary plays a palm-muted ascending scale that turns for more melodic phrasing in the next measure. Gary employs an interesting sequence applied in quarter-note triplets in the second half of bar 6 and bar 7 that ends on the heavily vibratoed root in bar 8.

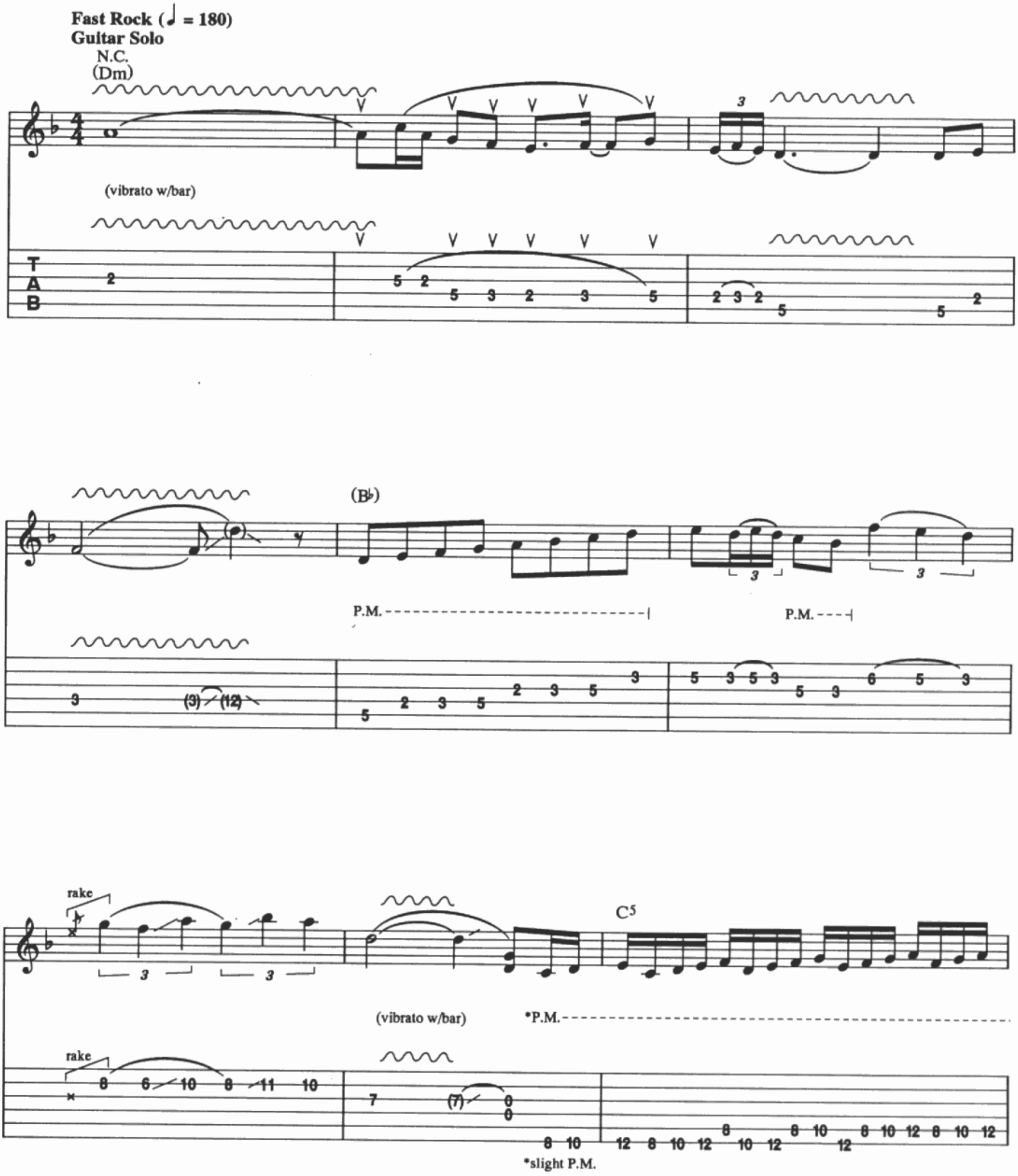
Bars 9-12 contain a machine gun picking sequence of the D minor scale. This lengthy assault ends with a bend to D over the G^5 chord in bar 13. This is followed by a short scale fragment that ends on G going into the next measure.

Gary plays a small sequencing A major arpeggio idea in quarter-note triplets over the A^5 before bending to the high E in the solo's final measure. The solo guitar exits with the slide down from the high D as the song's next section begins.

OUT IN THE FIELDS

Words and Music by Gary Moore

EXCERPTS



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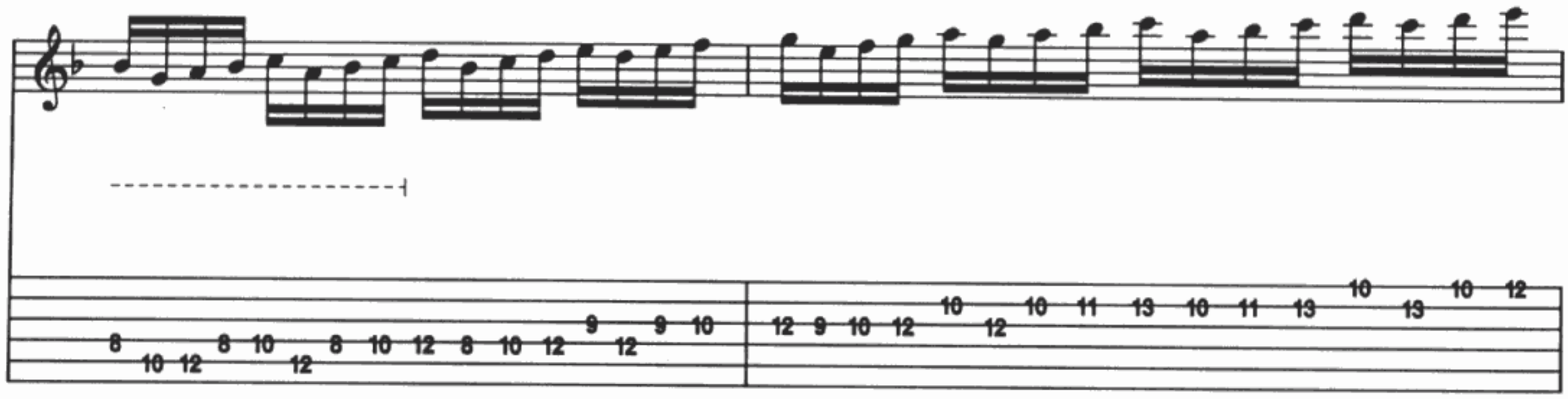
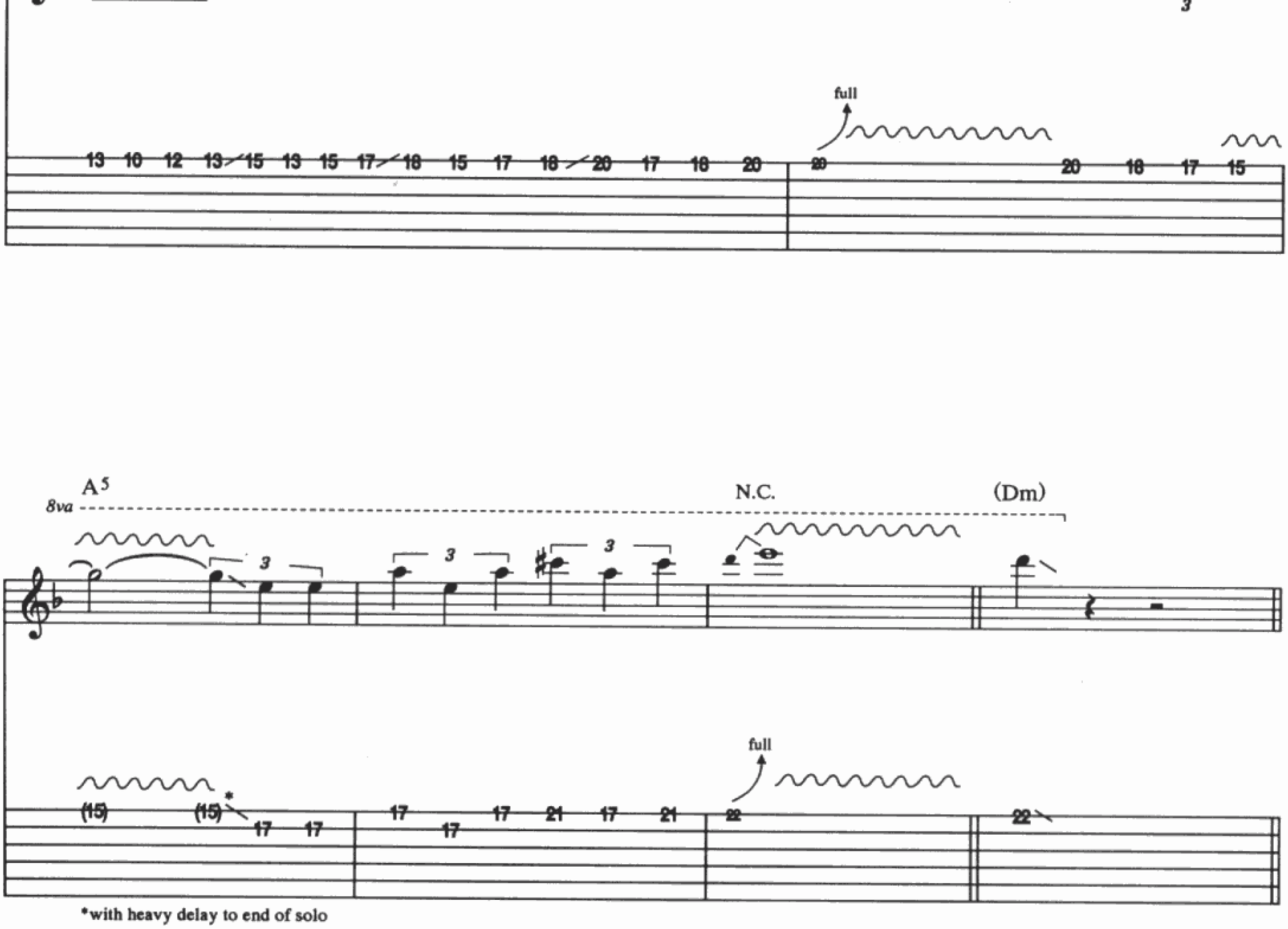




*with heavy delay to end of solo

OVER THE HILLS AND FAR AWAY

LESSON

Gary starts the solo of "Over the Hills and Far Away" (Example 1) with two bars of whammy-bar dips. Note that the first note of each of the two series is not struck with the pick. Instead, the note is sounded by simultaneously hammering down on the string from "nowhere" (indicated by the partial slur) and dipping the bar with the right hand. The note is then held as the right hand continues to bounce on the bar, dipping it in the eighth-note triplet rhythm shown.

In bar 3, Gary plays a very fast series of open string pull-offs. Each three-note group is played with the accent on the eighth note, resulting in three groups of sixteenth-note triplets within each beat (♩.). This line ends with a quickly picked phrase based on the E minor scale (E, F♯, G, A, B, C, D) that continues down to the open D dive on beat 3 of the next measure.

Gary plays a line in bars 5 and 6 that alternates a palm muted E pedal tone with higher melody notes. Notice how the line becomes syncopated in bar 6, when only one pedal tone is played for each melody note. All down strokes seem to lend an even effect to the palm muting in this line.

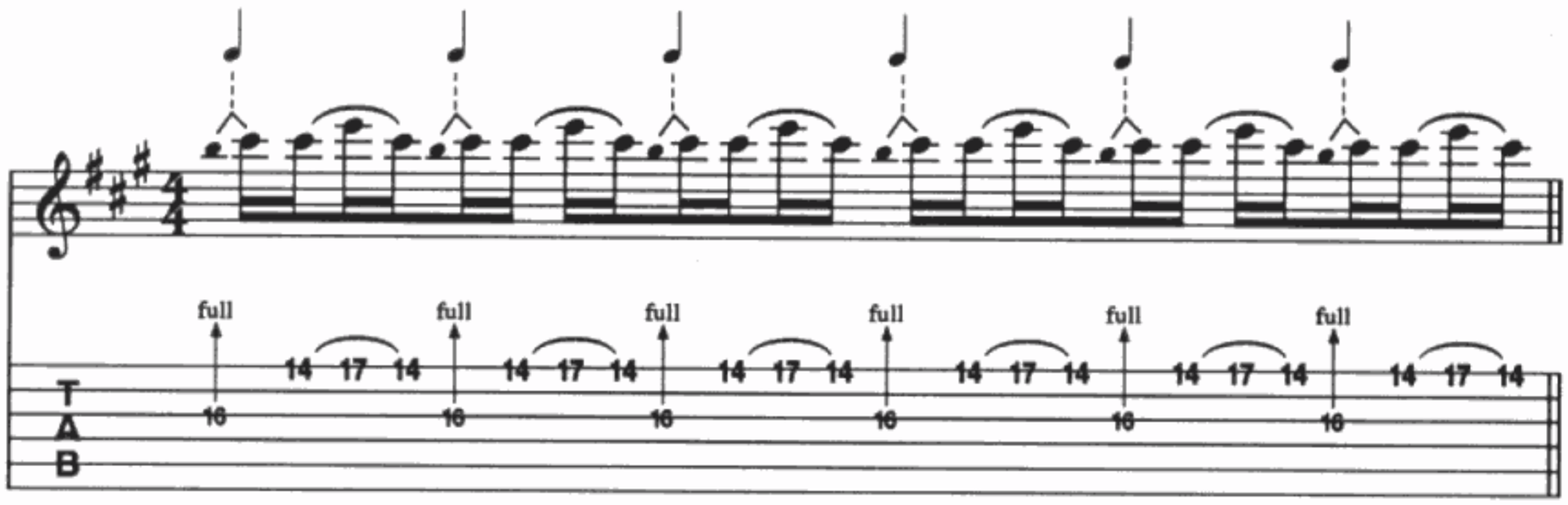
In bar 7, Gary applies tremolo picking to the quarter-note triplet scalar ascent. The solo ends in the 8th bar with a bend up to the root (E).

In the last eight bars of the last chorus (note that the last chorus modulates up a whole step to the key of F♯ minor), Gary's guitar assists the vocal melody (Example 2). Notice, however, that the notes in the guitar melody do not follow the notes of the vocal melody verbatim. By varying the melody this way, Gary adds to it with harmony and slightly different inflections.

Gary starts the outro solo with another pedal-tone lick. This time, however, all the notes are affected by slight pinch harmonics. On beat 4 of the outro's second measure, Gary begins a passage from the F♯ minor scale (F♯, G♯, A, B, C♯, D, E) that travels the next two bars and ends in bar 5 with a bend up to the root (F♯).

Gary continues to draw from the F♯ minor scale in the first half of the next phrase. However, the 14th position F♯ blues scale (F♯, A, B, C, C♯, E) is used for the second half of this phrase in bar 8.

The burning ostinato lick that appears in the next two and one half bars is from the F♯ minor pentatonic scale (F♯, A, B, C♯, E). Though difficult to play at this tempo, the rhythmic placement can be demystified by feeling each four-note group within quarter-note triplets:



From the end of bar 12 through bar 14 of the outro, Gary uses the bar to "bounce out the rhythm" in a similar fashion to that which started the guitar solo section. In the next measure, Gary incorporates a four-note figure played in the song's triplet pulse to give the impression of a polyrhythm.

In bars 17 and 18, Gary uses open note pull-offs in conjunction with the second position F♯ minor pentatonic scale. Notice the use of the bar for dips in bar 17. Gary ends this line in bar 19 with more phrasing from the F♯ minor pentatonic scale.

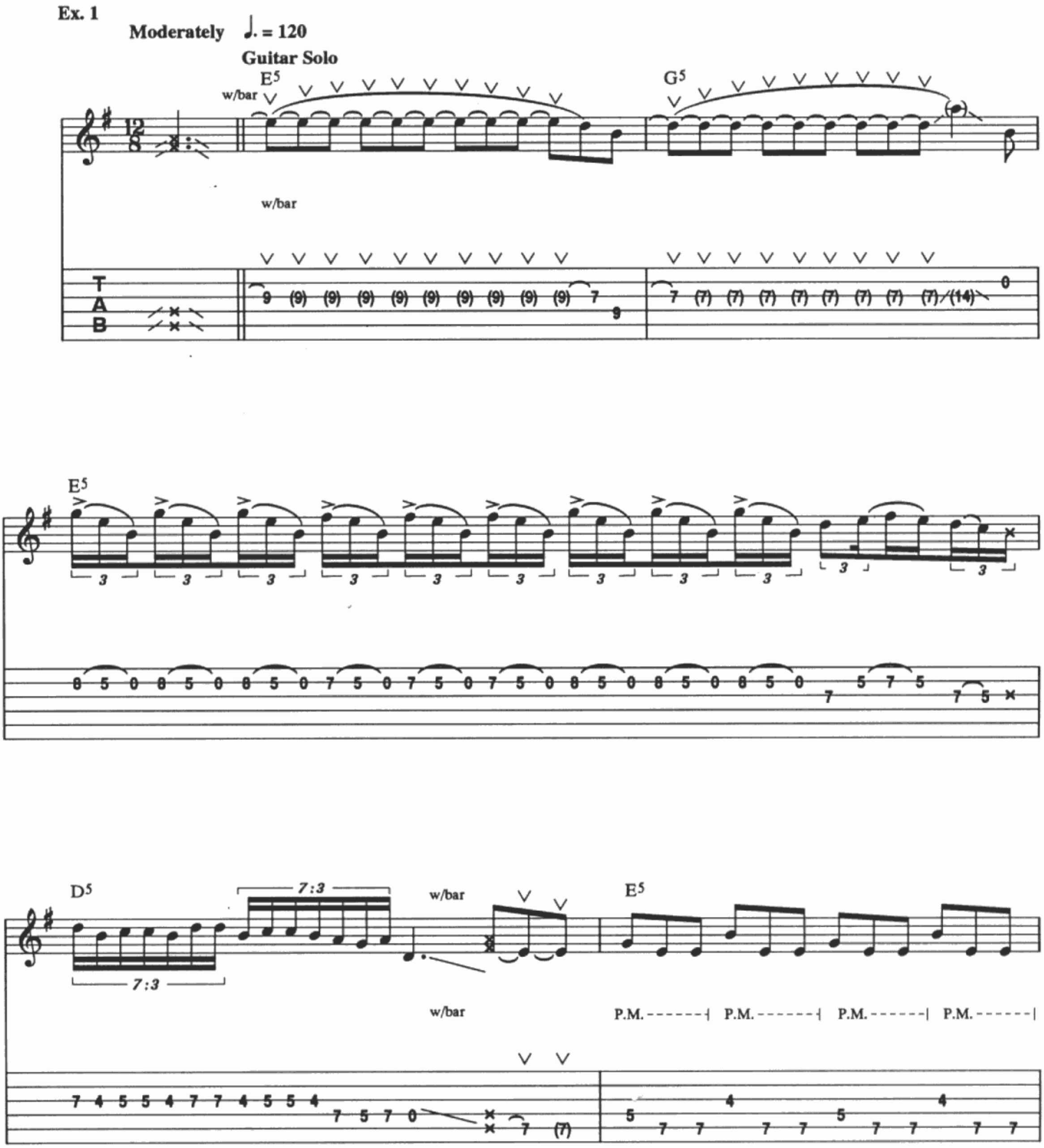
As the track fades out, Gary once again uses the bar to bounce out the attack on a scalar ascent followed by an ostinato phrase.

OVER THE HILLS AND FAR AWAY

Words and Music by Gary Moore

EXCERPTS

Ex. 1



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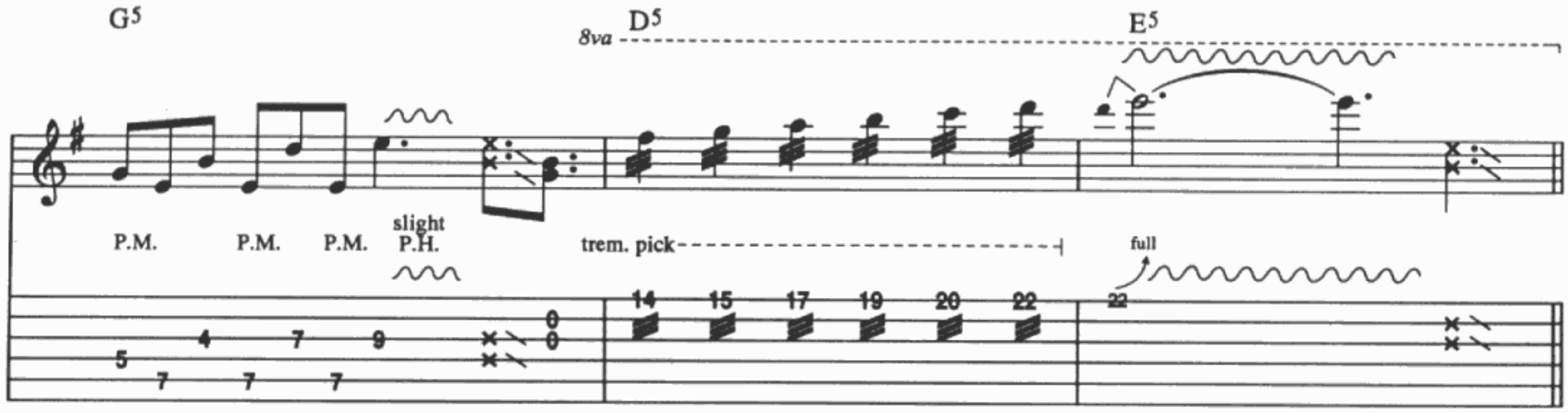
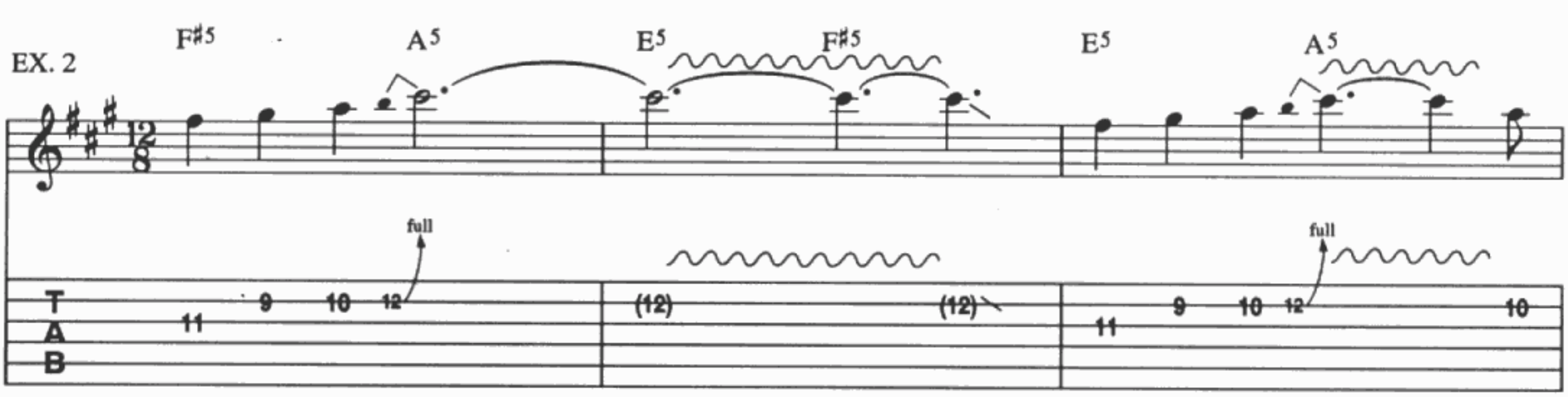
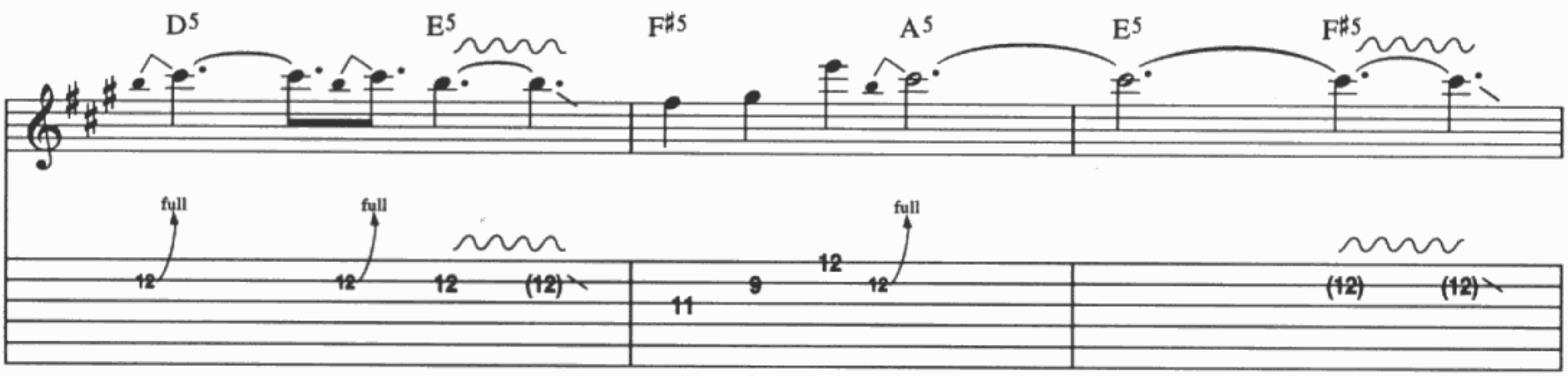
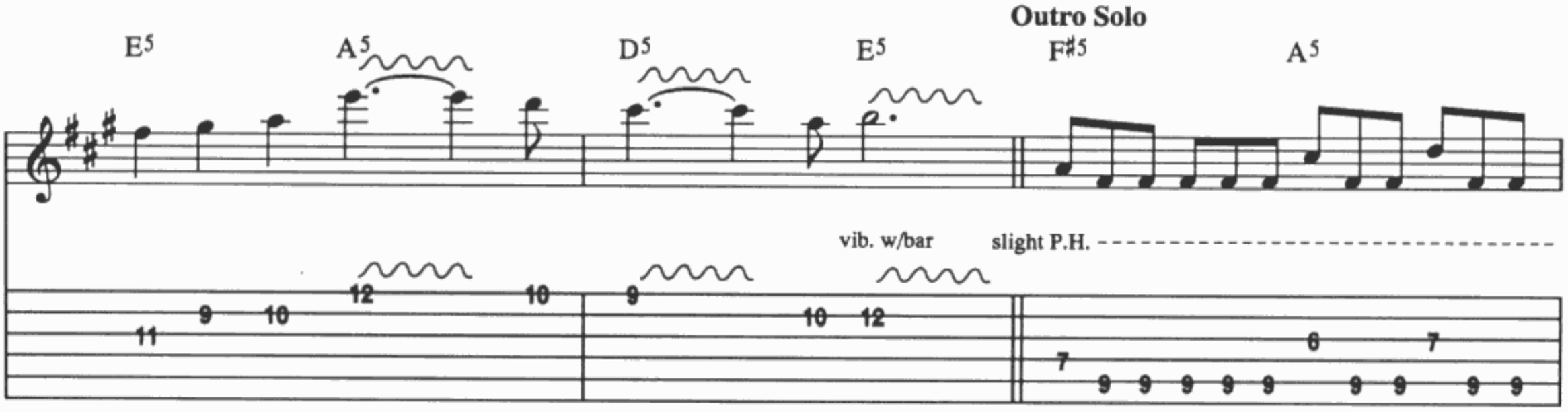
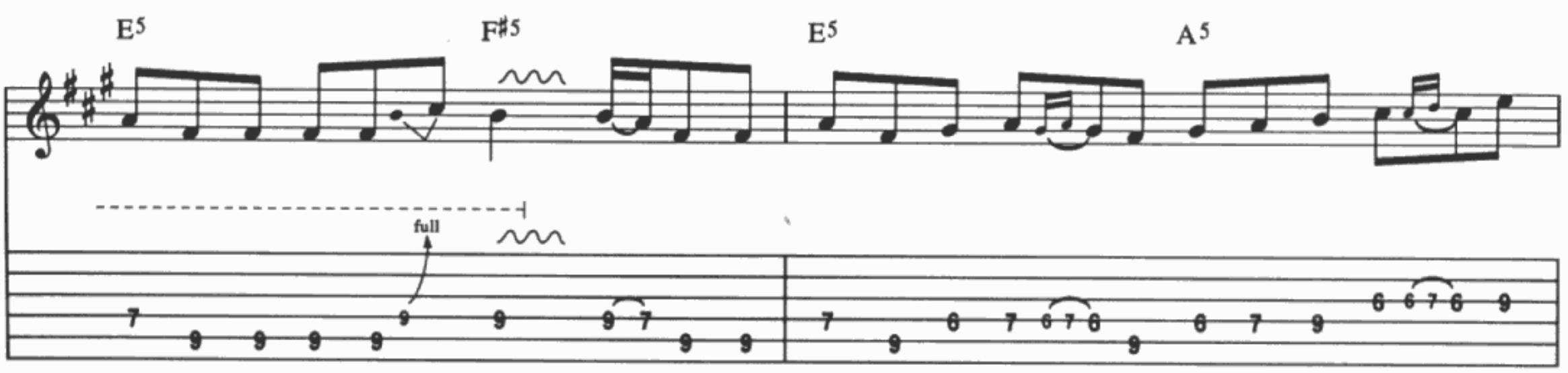
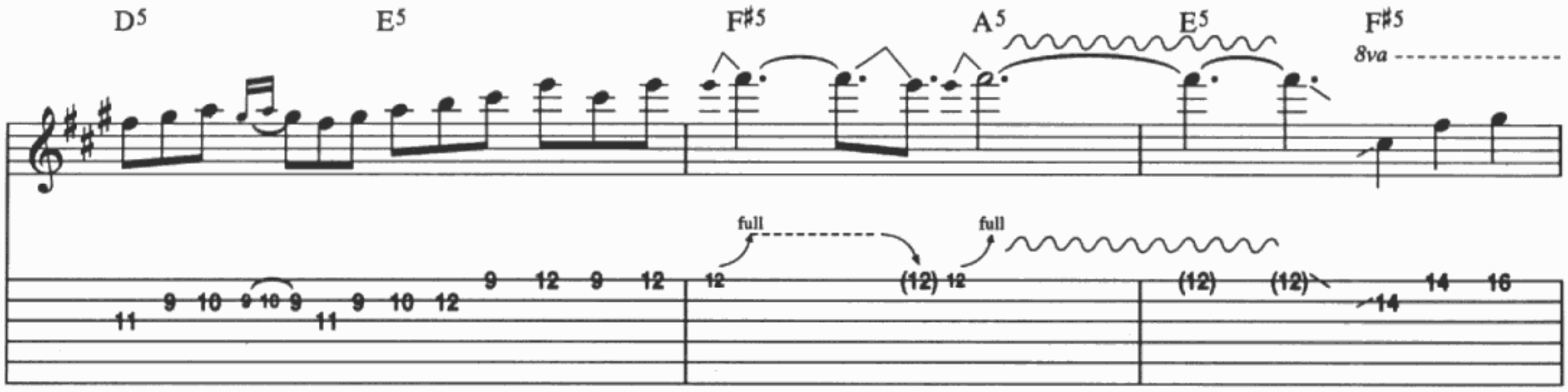
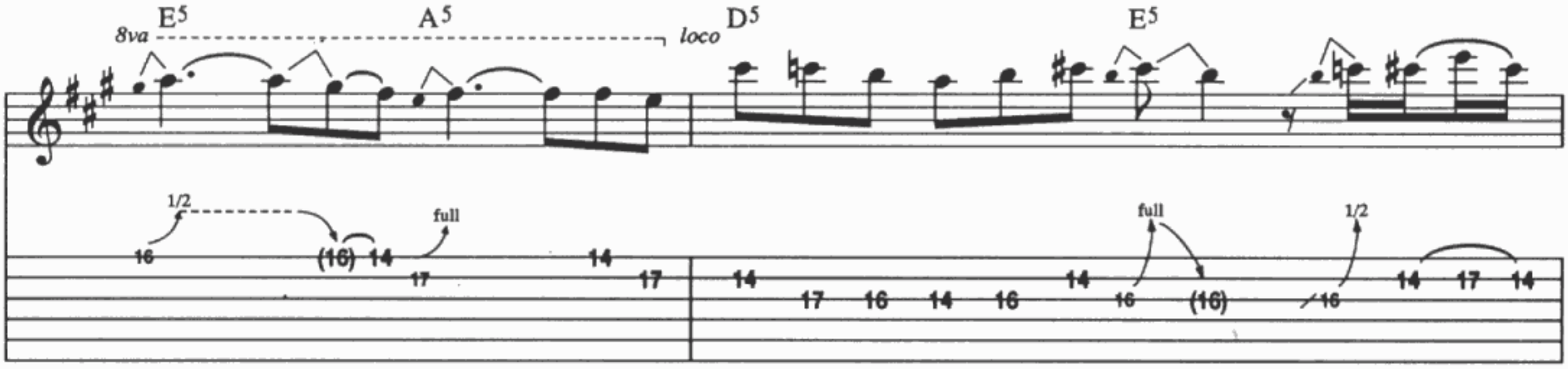

G5
D5
E5
8va
P.M.
P.M.
P.M.
slight
P.H.
trem. pick
full
14 15 17 19 20 22
22
5 7 7 7 4 7 9 0 0

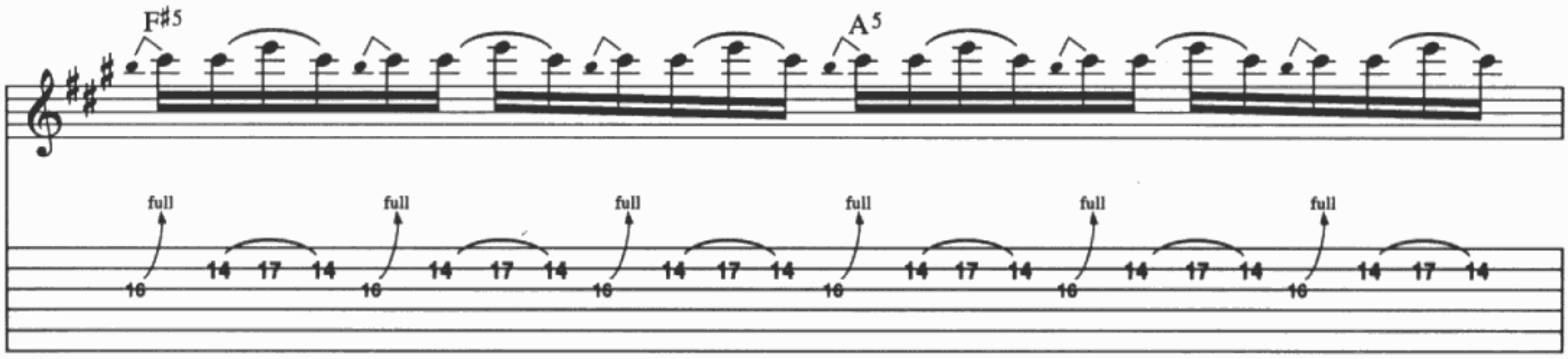

EX. 2
F#5
A5
E5
F#5
E5
A5
full
full
T
A
B
11 9 10 12
(12) (12)
11 9 10 12 10

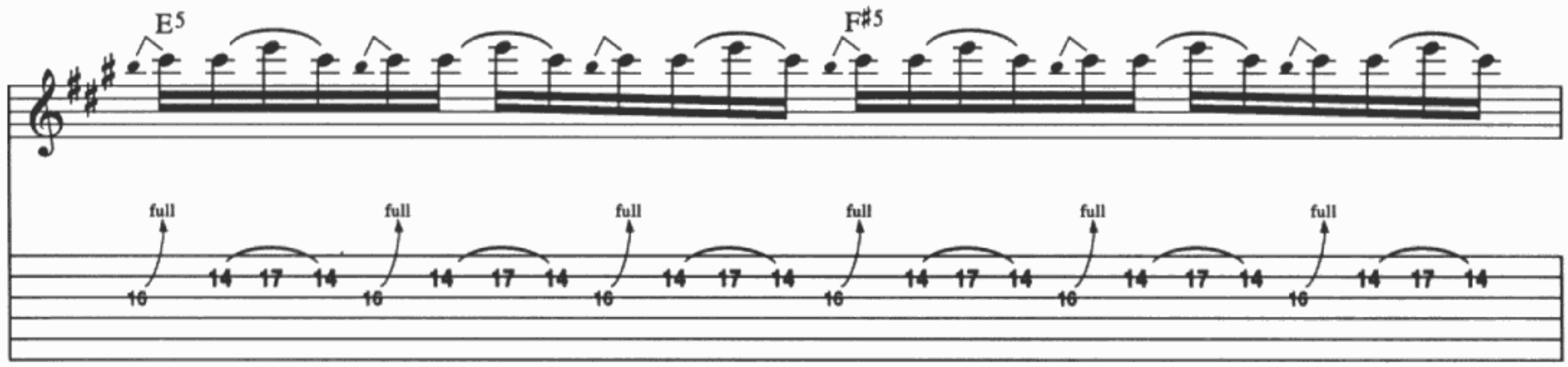

D5
E5
F#5
A5
E5
F#5
full
full
full
12 12 12 (12)
11 9 12 12
(12) (12)

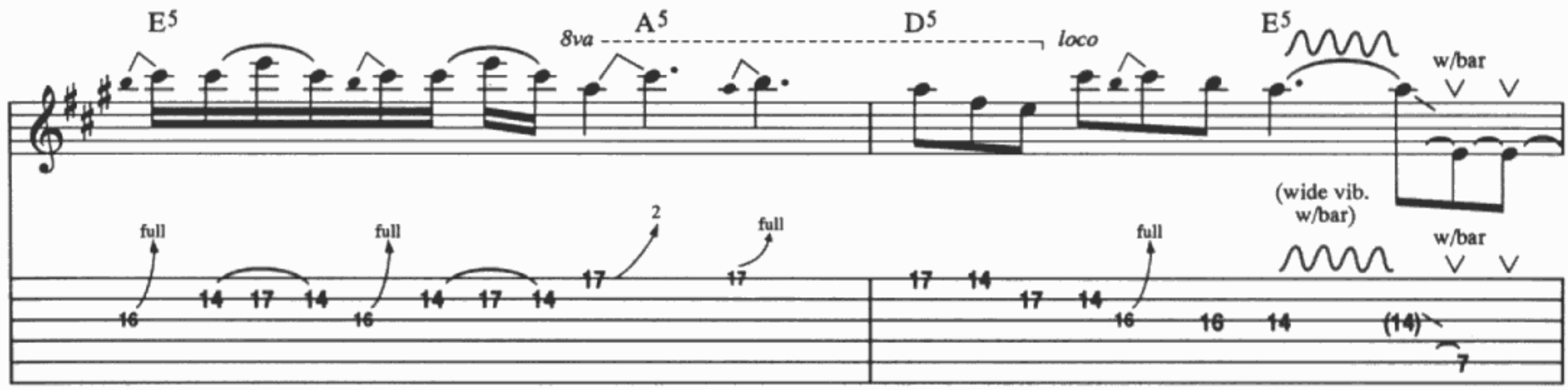

Outro Solo
E5
A5
D5
E5
F#5
A5
vib. w/bar
slight P.H.
11 9 10 12 10
9 10 12
7 6 7 9 9 9 9 9 9 9 9

E5
F#5
E5
A5
full
7 9 9 9 9 9 9 9 9 7 9 7 6 7 6 9 6 7 9 6 6 7 6 9

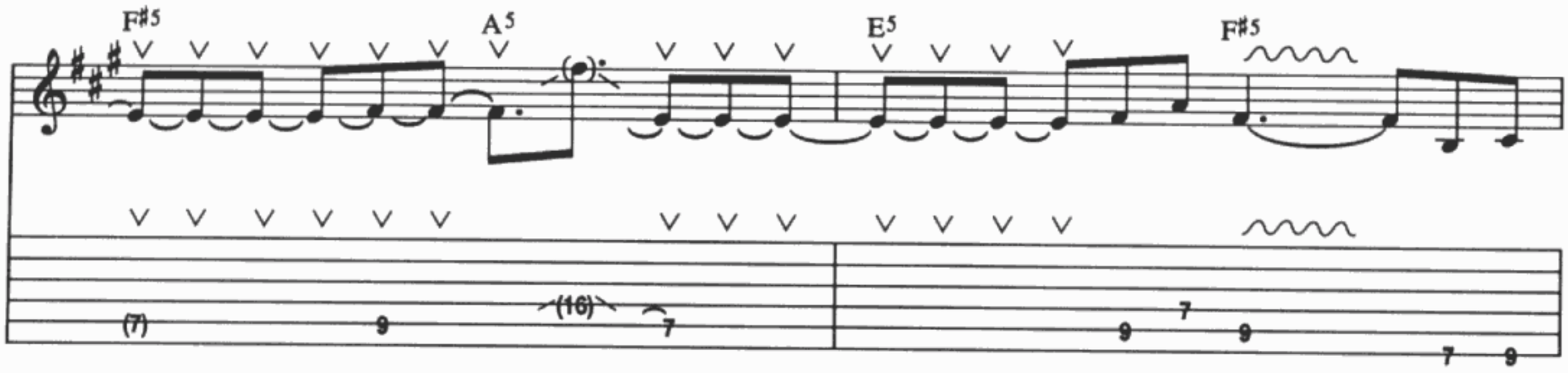

D5
E5
F♯5
A5
E5
F♯5
8va
full
full
loco

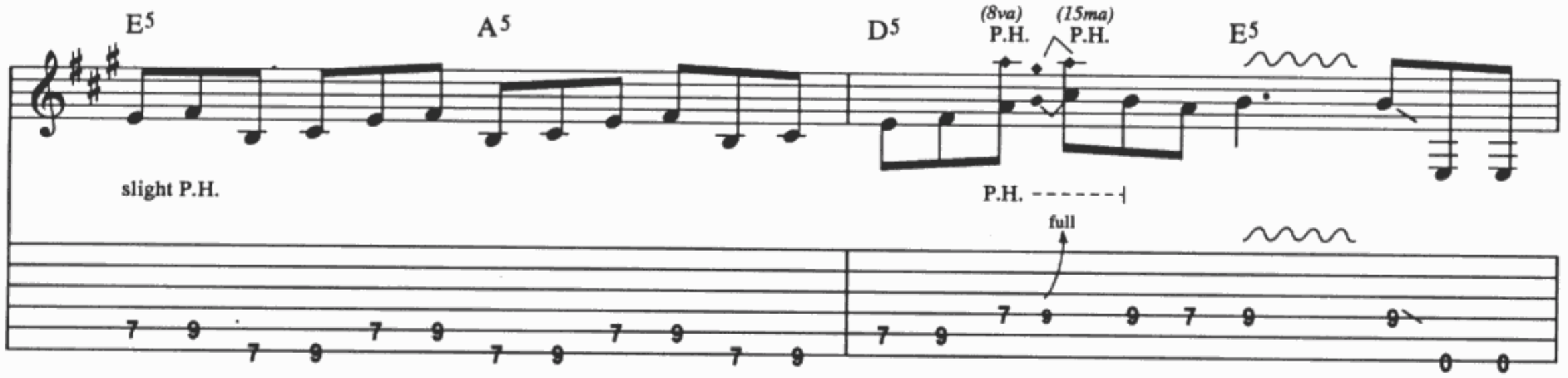

E5
A5
D5
E5
8va
loco
1/2
full
full
1/2

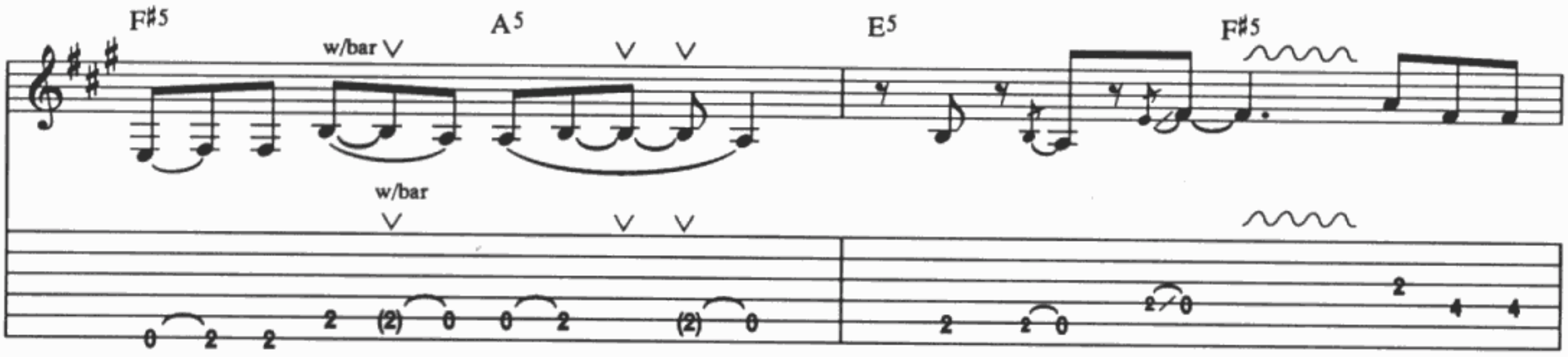
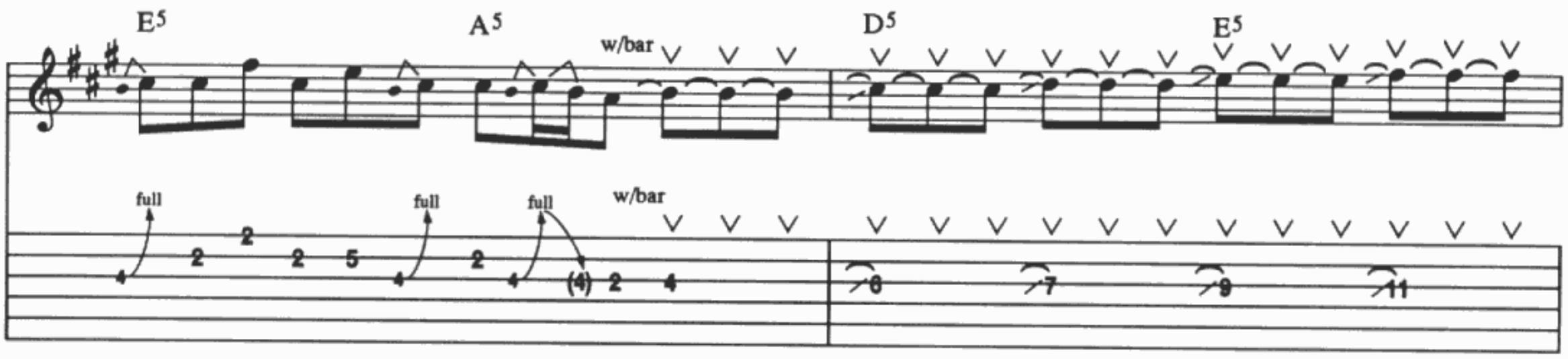

F♯5
A5
full

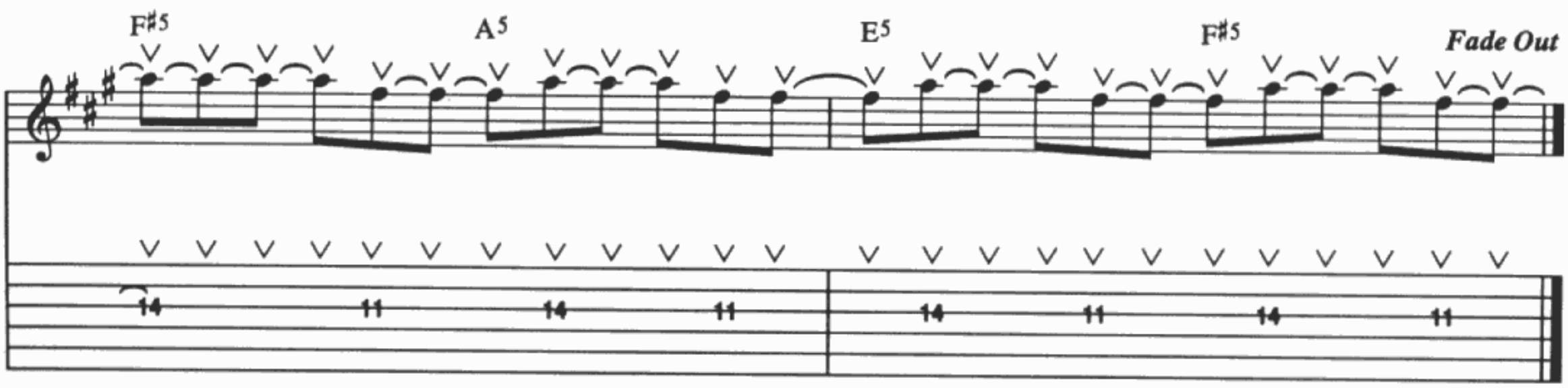

E5
F♯5
full


E5
A5
D5
E5
8va
loco
full
full
full
w/bar
(wide vib. w/bar)
w/bar


F♯5
A5
E5
F♯5
(7)
9
(16)
7
9
7
9
7
9


E5
A5
D5
(8va)
P.H.
(15ma)
P.H.
E5
slight P.H.
P.H.
full
7 9 7 9 7 9 7 9 7 9
7 9 7 9 7 9 9 7 9 9 0 0


F♯5
A5
E5
F♯5
w/bar
w/bar
0 2 2 2 (2) 0 0 2 (2) 0
2 2 0 2/0 2 4 4

E5
A5
w/bar
D5
E5
full
full
full
w/bar
4 2 2 2 5 4 2 4 (4) 2 4
0 7 9 11


F♯5
A5
E5
F♯5
Fade Out
14 11 14 11 14 11 14 11

STILL GOT THE BLUES

LESSON

"Still Got the Blues," from the LP of the same name, was destined to be an instant classic. With its passionate vocal, powerful melodies, and slow 6/8 groove, this song would prove Gary Moore to be a major new contender in the realm of blues.

In the intro section of "Still Got the Blues," Gary makes a strong melodic statement over a cycling chord progression in Am. The clean arpeggiated figure played by Guitar 2 outlines an almost symmetrical progression that travels in diatonic fourths. This type of cycling gives the effect of each chord acting as a V chord (dominant) to the next, until finally arriving at the actual dominant of the key (E7) and resolving to the tonic (Am).

The melody itself, played by Guitar 1 with distortion, is based on a scale sequence. Notice how the target notes (all appearing on beat one of each measure in this case) step down the Am scale (A, B, C, D, E, F, G) in a retrograde sequence of 3rds (F, D, E, C, D, B) before resolving to the root in bar 7.

In the guitar solo, Gary restates the melody that appeared in the intro with a few slight variations. Notice how the melody notes move up stepwise with the bass line over the Am chord in bars 7 and 8. In bar 15, Gary moves off the melody's usual course by bending to the $\flat 7$ (D) of the $Esus^4$ played by the accompaniment. Halfway through the measure, the tension explodes into some fast blues phrasing from the 17th position A minor pentatonic scale (A, C, D, E, G). Gary continues this speedy riffing over the E^7 in bar 16 until the last moment, bending into an E over the next measure as the last verse comes in.

Gary starts the outro solo section by once again quoting the main melodic motif. The melody receives only minor embellishment until bars 15 and 16, where he applies a syncopated unison bending phrase to the melody note (A).

As the chord progression repeats, Gary steps in around the melody, thereby creating a new melodic contour in bars 17 to 19. In bar 20, over the $Fmaj^7$, Gary parts ways with the melody altogether. Gathering momentum with a short phrase from the A minor pentatonic scale over the $Fmaj^7$, Gary lets loose with a blast from the A minor scale over the $Bm^{7\flat 5}$, giving a short impression of the B locrian mode (B, C, D, E, F, G, A). Gary enhances the progression's movement toward resolution over the E^7 by utilizing the key's leading tone ($G^\sharp$). Notice how contrary motion is created in bars 23 and 24 when an ascending line is played in the melody against the descending bass line over the Am chord in the accompaniment.

On the progression's next repeat (bar 25), Gary begins by phrasing mostly within the D minor pentatonic scale (D, F, G, A, C) over the Dm^7 and Dm^7/G. Gary targets the major 7ths of $Cmaj^7$ (B) and $Fmaj^7$ (E) in the next two measures. Gary continues to bend into the E over the $Bm^{7\flat 5}$. A precisely executed triplet line based on the A

harmonic minor scale (A, B, C, D, E, F, G♯) travels over the E^7 to resolve on the root with the arrival of Am.

Gary slides up to the 17th position A minor pentatonic scale in the next measure and continues there as the chord progression begins again. Gary continues to phrase from this scale position over the changing chords, with the only notable exception being the addition of the ♭5 (E♭) in bar 37, creating the A blues scale (A, C, D, E♭, E, G) over the $Bm^{7\flat5}$.

Gary starts the next repeat of the progression with a series of syncopated high- note bends (D to E). He then moves back into more high-speed phrasing from the 17th position A minor pentatonic scale over the $Cmaj^7$ and $Fmaj^7$.

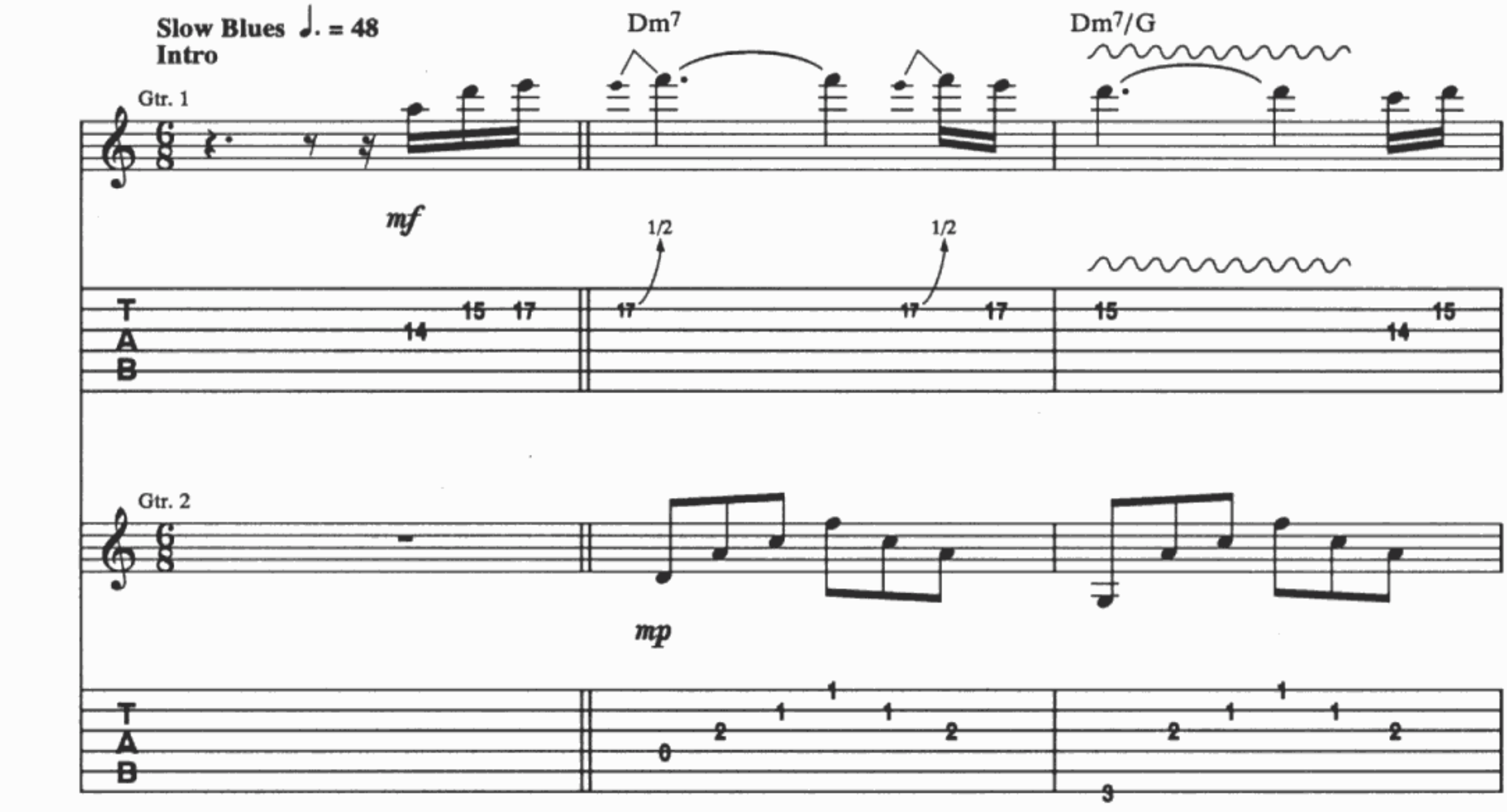
Gary brings the ad-lib section of the outro solo to an end with a series of stationary bends (C to D) over $Bm^{7\flat5}$ and E^7 before the temporary resolution on the second primary beat of the Am chord.

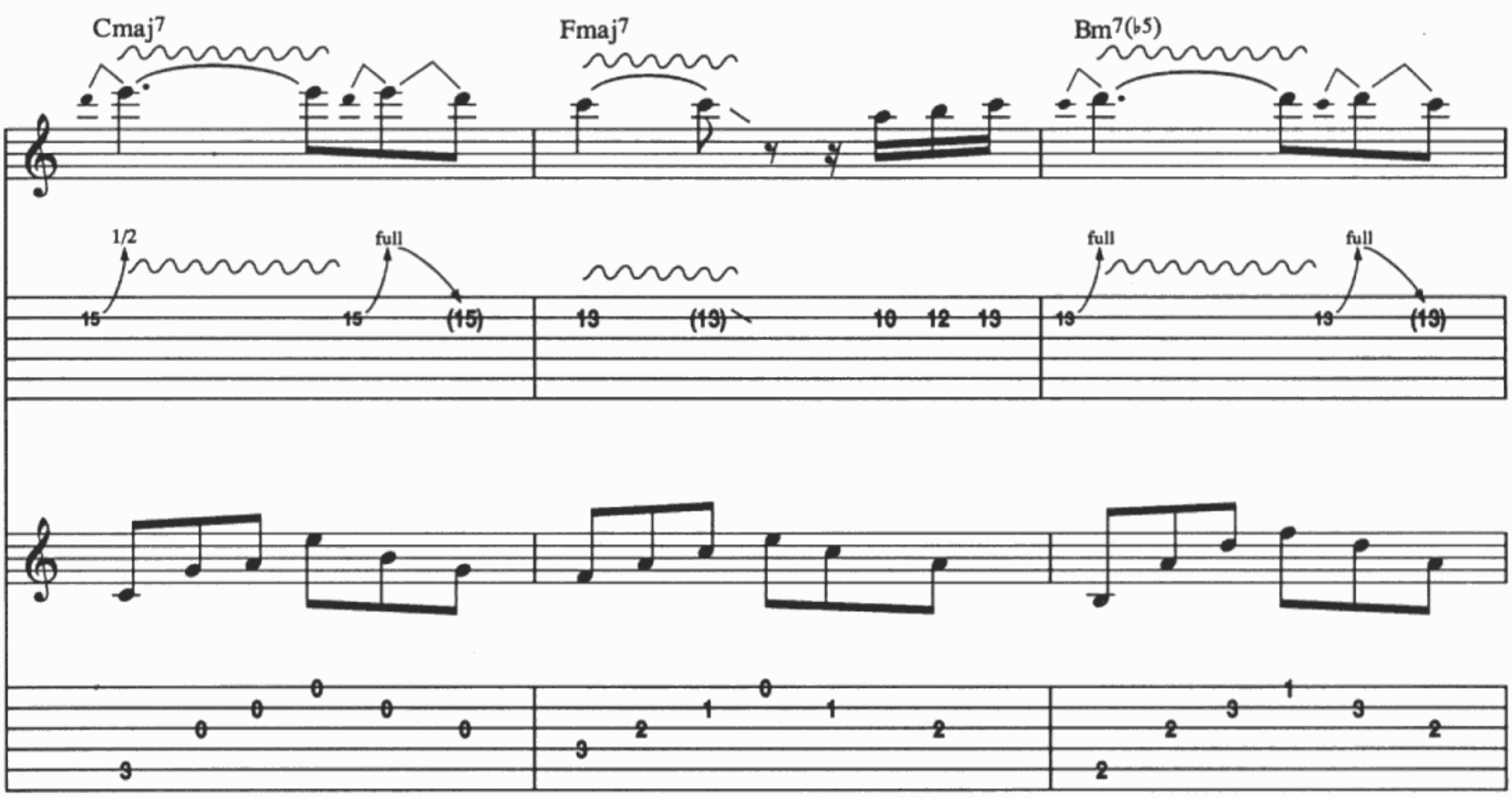
A return to familiar melodic territory occurs at the double bar line. A strong finishing statement is made by recapping the theme, with repeat, with minimal embellishment at this point. After a bend into the root at the chord progression's final resolve, Gary enters free-time to add a little extra — in true blues fashion. Following a trill enhanced move down the 5th position A minor pentatonic scale, Gary pivots on the root and zips back up an octave, using some very clean hammer-ons before moving back down two octaves to the root. Note the inclusion of the ♭5 (E♭).

STILL GOT THE BLUES

Words and Music by Gary Moore

EXCERPTS





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E7 Am N.C.

rake rake slight vib. full

12 10 12 12 (12)

(Bass)

Guitar Solo

Dm7 Dm7/G Cmaj7

Gtr. 1

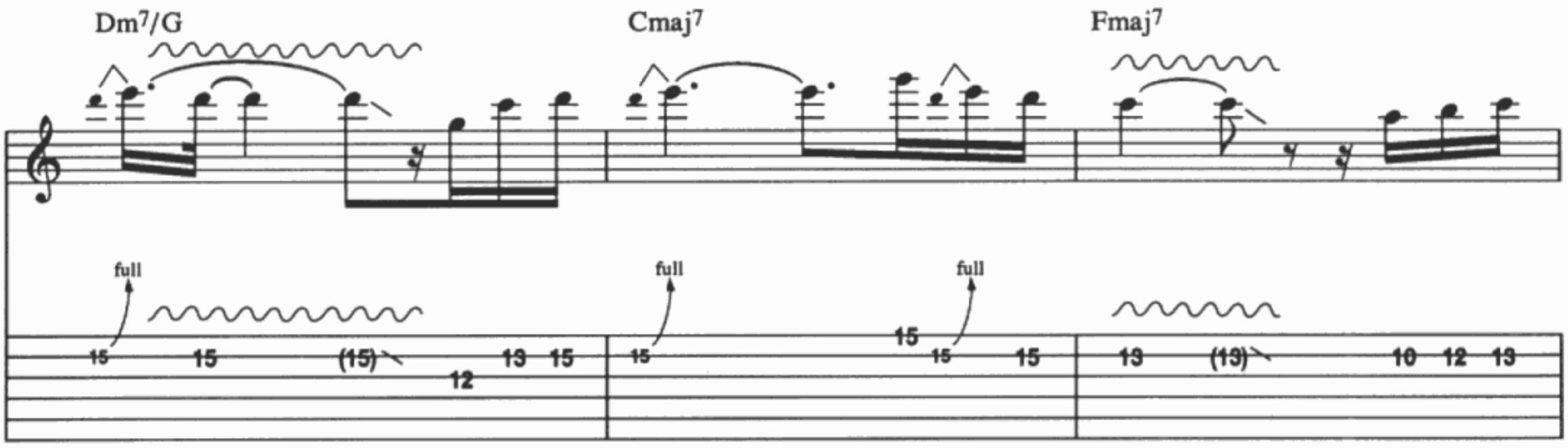
mf 1/2 1/2 full full

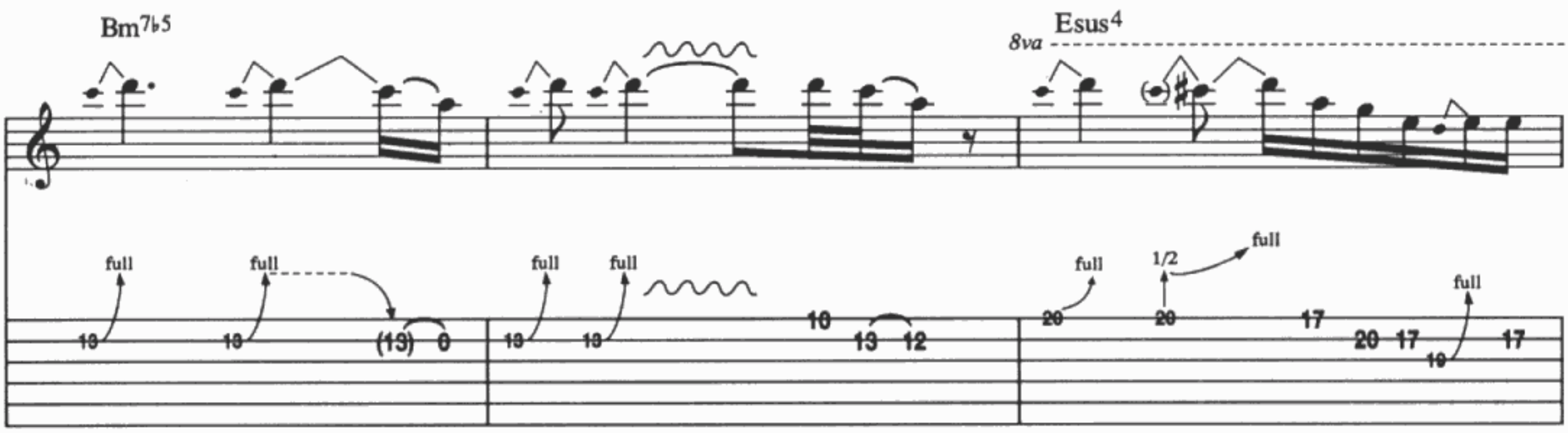
Fmaj7 Bm7♭5 E7

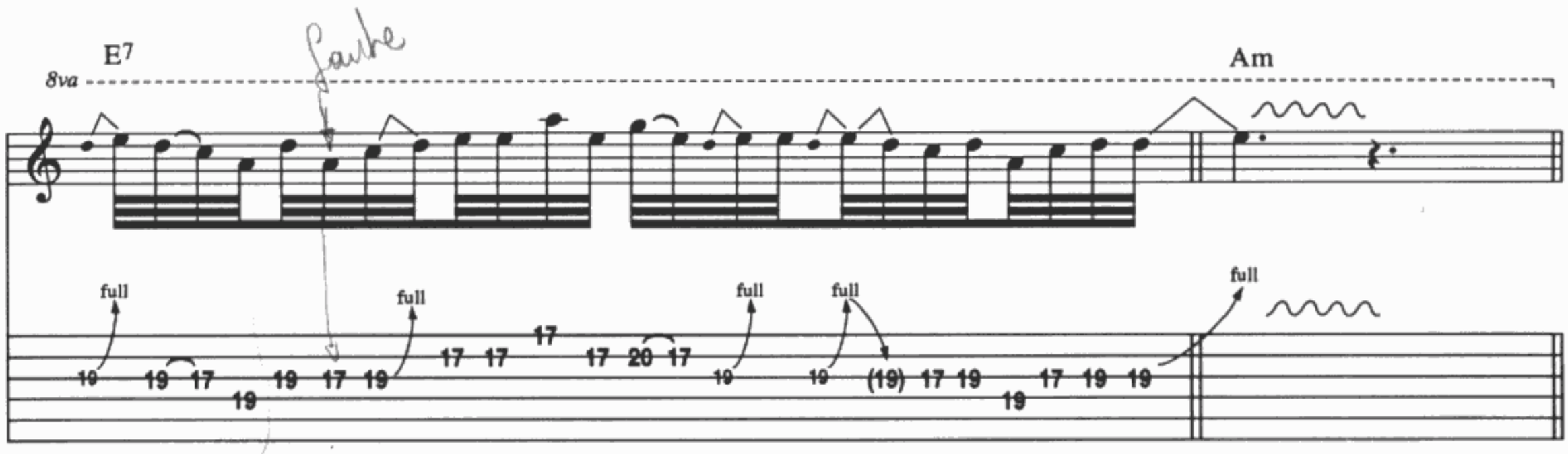
slight vib. full full full

Am Am/B Am/C N.C. Dm7/G

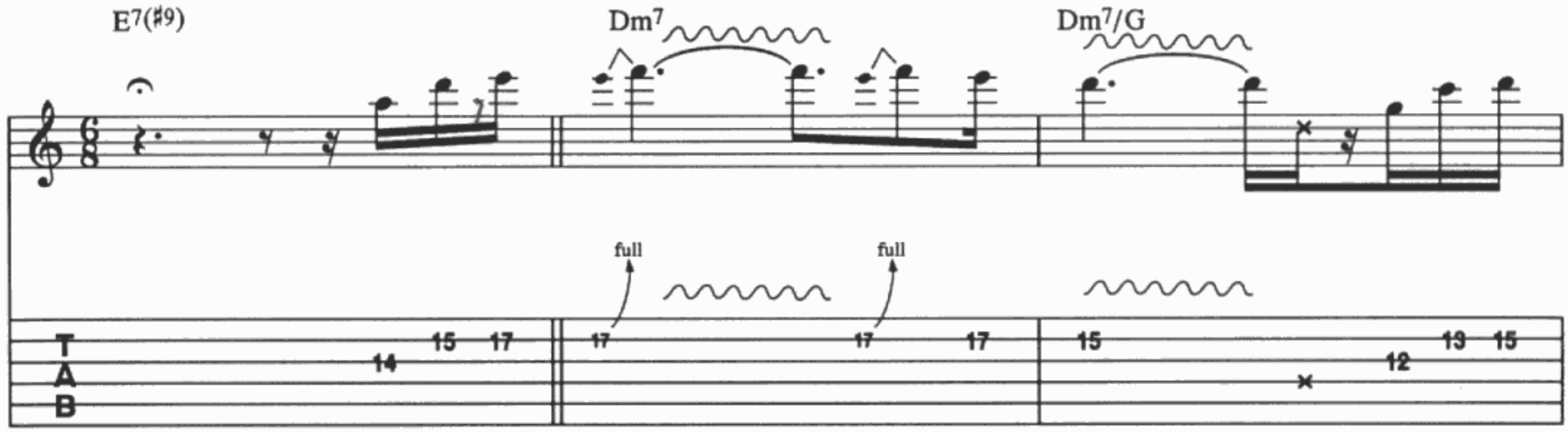
1/2 1/2

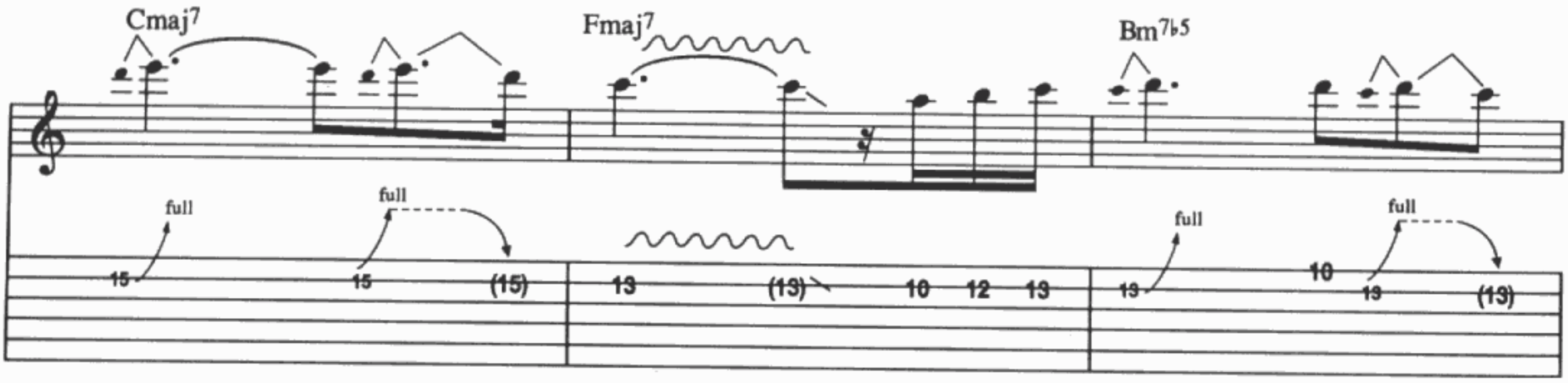

Dm7/G
Cmaj7
Fmaj7
full
full
full
15 15 (15) 12 13 15
15 15 15 15
13 (13) 10 12 13

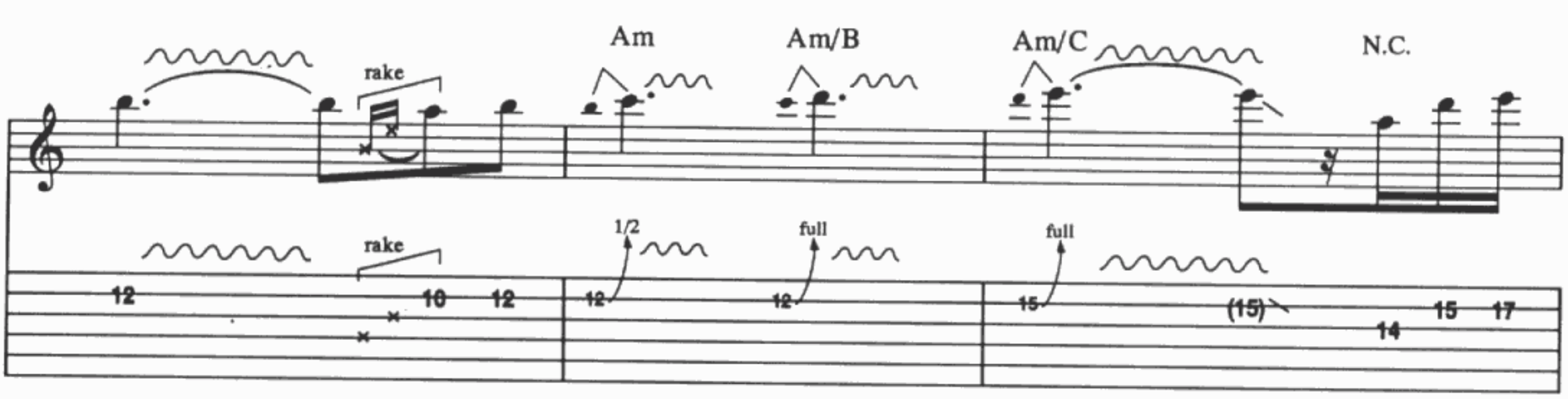

Bm7♭5
Esus4
8va
full
full
full
full
full
1/2
full
full
13 13 (13) 0 13 13 10 13 12 20 20 17 20 17 19 17

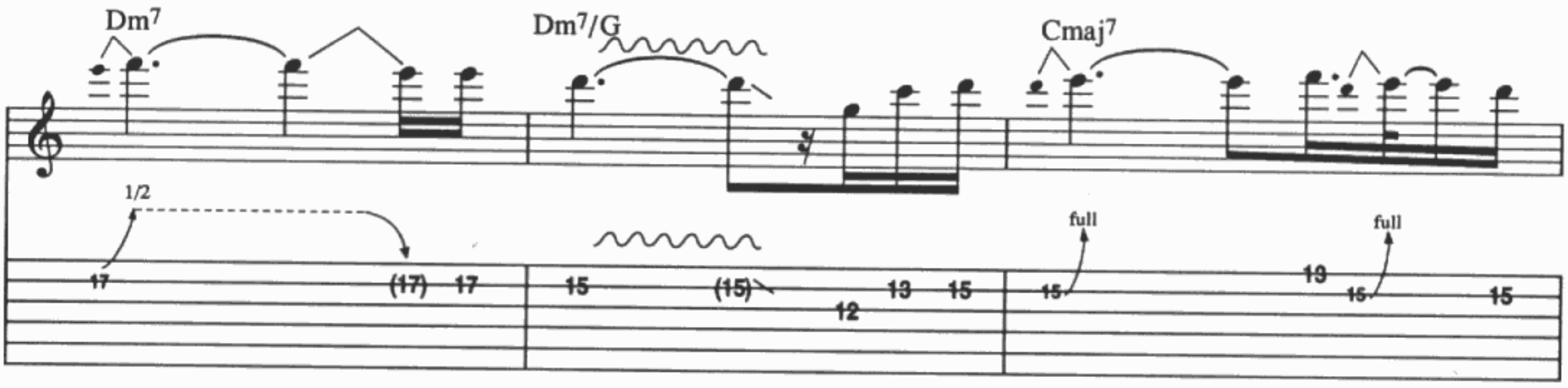

E7
8va
Faire
Am
full
full
full
full
full
19 19 17 19 19 17 19 17 17 17 17 20 17 19 19 (19) 17 19 19 17 19 19

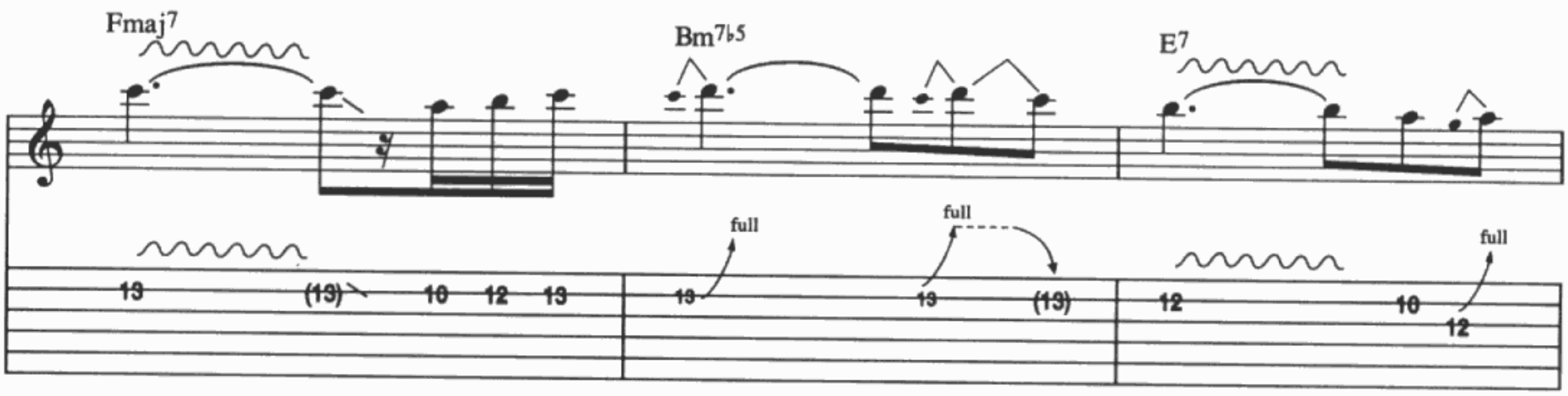
Outro Solo

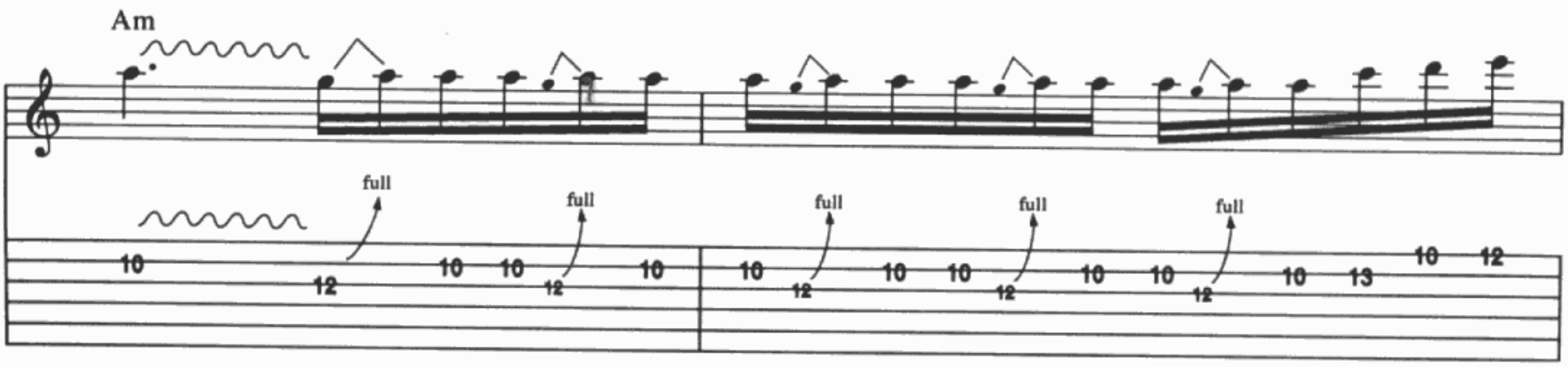

E7(♯9)
Dm7
Dm7/G
full
full
T
A
B
14 15 17 17 17 17 15 12 13 15

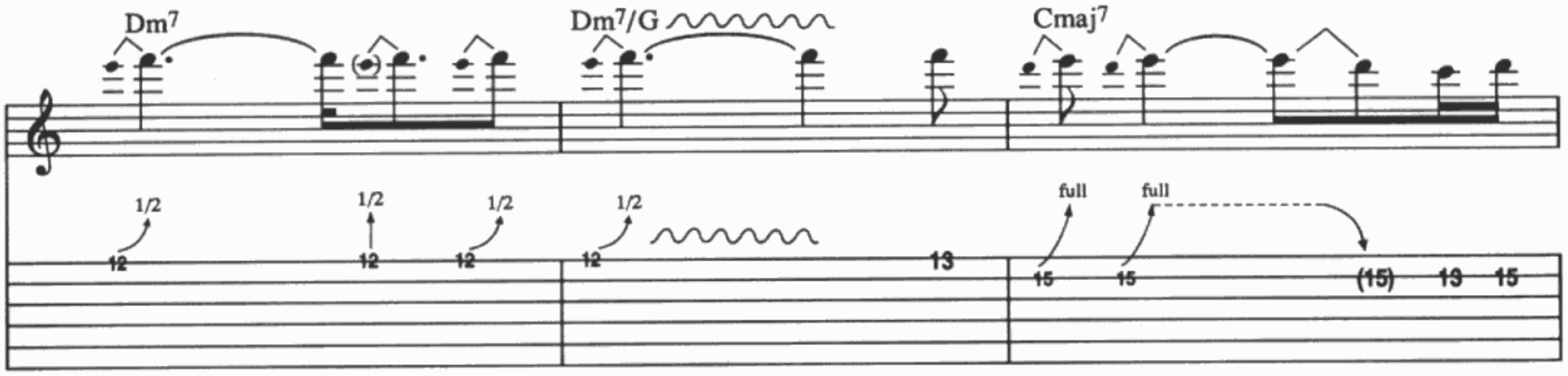

Cmaj7
Fmaj7
Bm7♭5
full
full
full
full
15
15
(15)
13
(13)
10
12
13
13
10
13
(13)

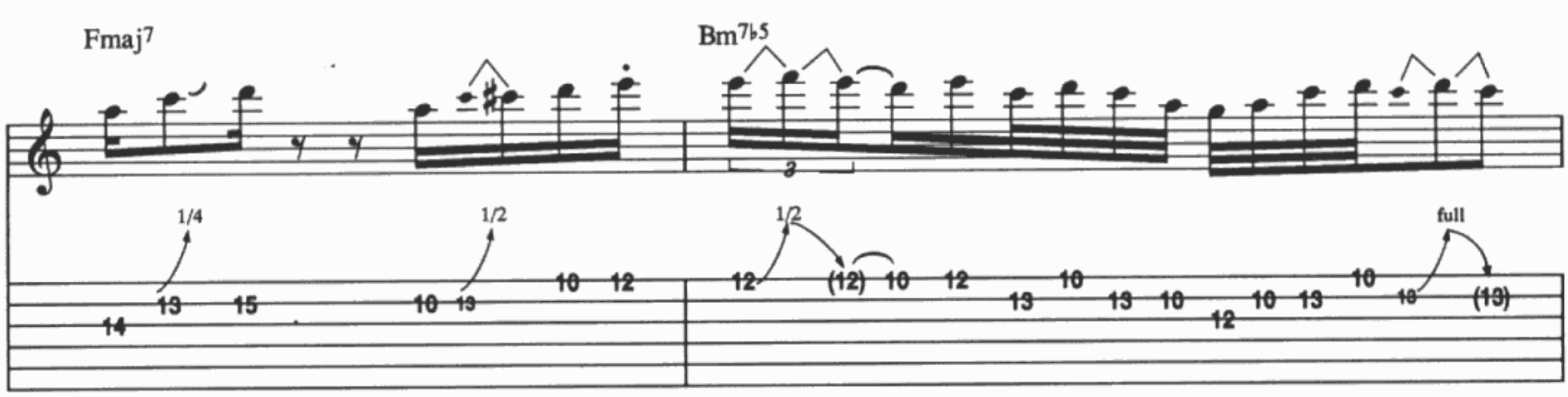

Am
Am/B
Am/C
N.C.
rake
rake
1/2
full
full
12
10
12
12
12
15
(15)
14
15
17

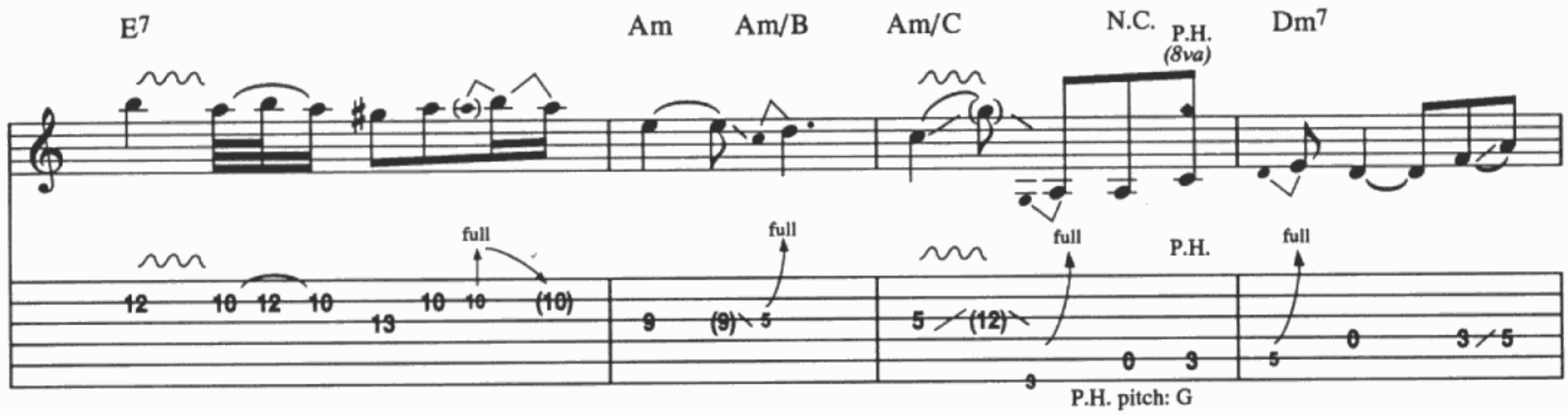

Dm7
Dm7/G
Cmaj7
1/2
full
full
17
(17)
17
15
(15)
12
13
15
15
13
15
15

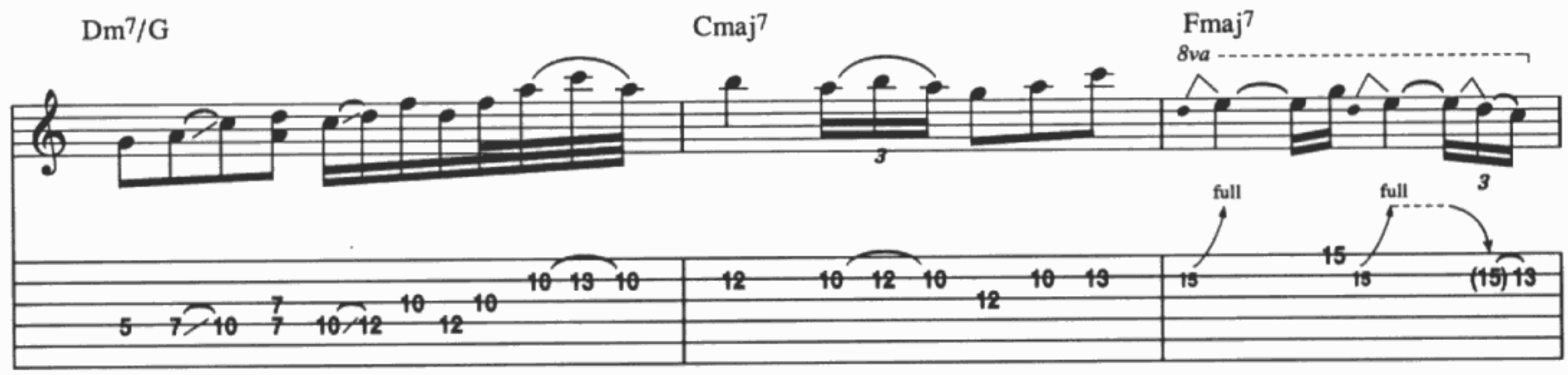

Fmaj7
Bm7♭5
E7
full
full
full
13
(13)
10
12
13
13
13
(13)
12
10
12

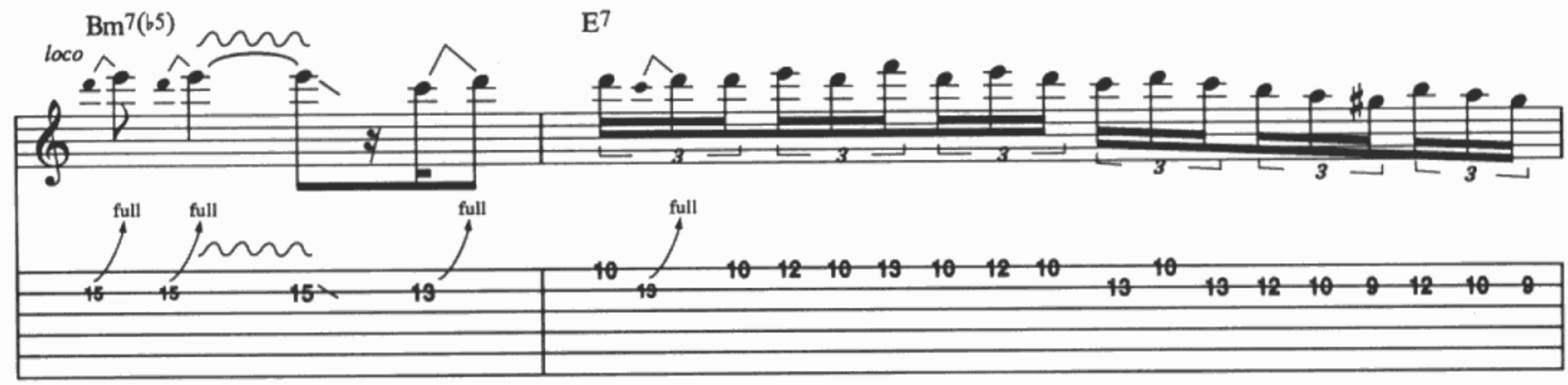

Am
full
full
full
full
full
10
12
10
10
12
10
10
12
10
10
12
10
10
12
10
13
10
12


Dm7
Dm7/G
Cmaj7
1/2
full
13
15
(15)


Fmaj7
Bm7♭5
1/4
1/2
full
3


E7
Am
Am/B
Am/C
N.C.
P.H.
(8va)
Dm7
full
P.H.
P.H. pitch: G


Dm7/G
Cmaj7
Fmaj7
8va
full
15


Bm7(♭5)
loco
E7
full

Am

8va

full full full full

Dm7 Dm7/G

8va

full full full full

Cmaj7 Fmaj7

8va

1/4 full full full full full

Bm7(♭5) E7

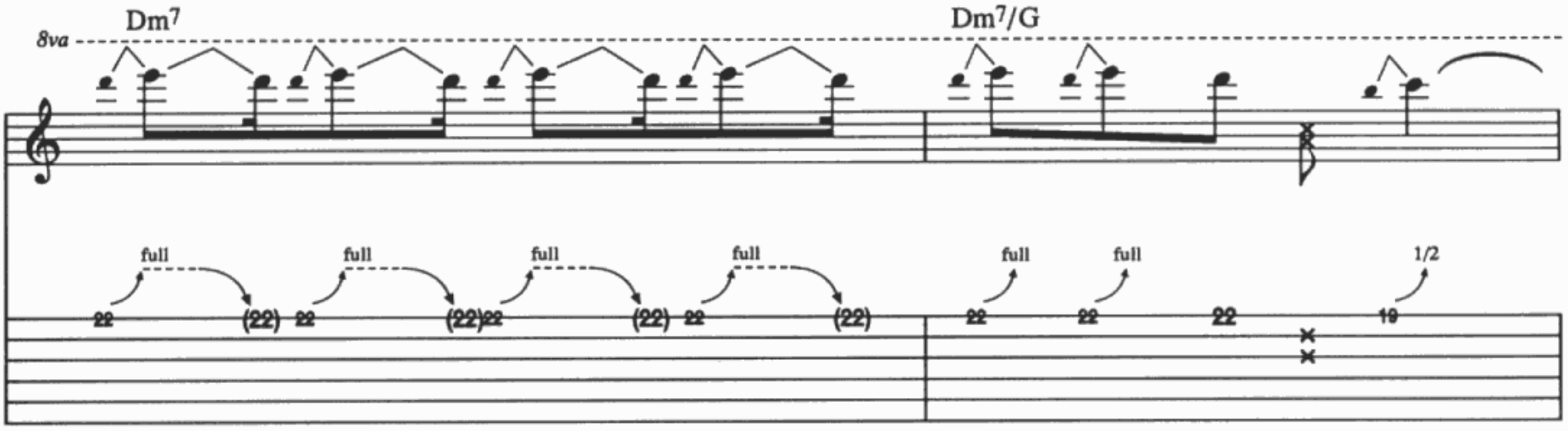
8va

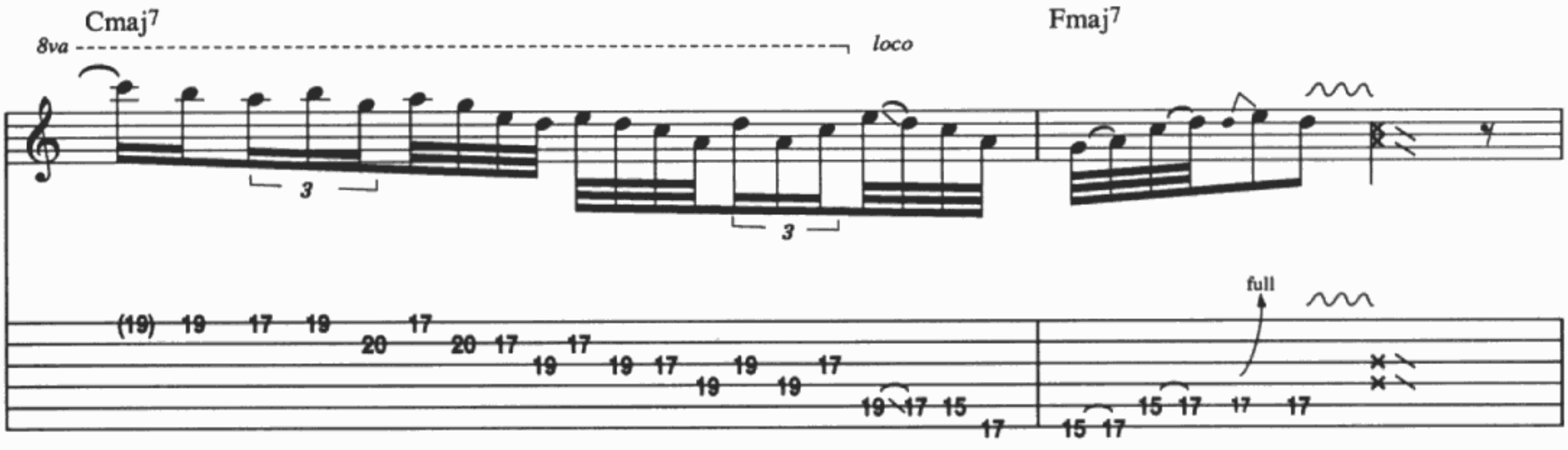
full 1/2 1/2 1/2 1/2 1/2

Am Am/B Am/C N.C.

8va

full full full full full


Dm7
Dm7/G
8va
full
full
full
full
full
full
1/2
22
(22)
22
(22)22
(22)
22
(22)
22
22
22
10


Cmaj7
Fmaj7
8va
loco
3
3
full
(19)
19
17
19
20
17
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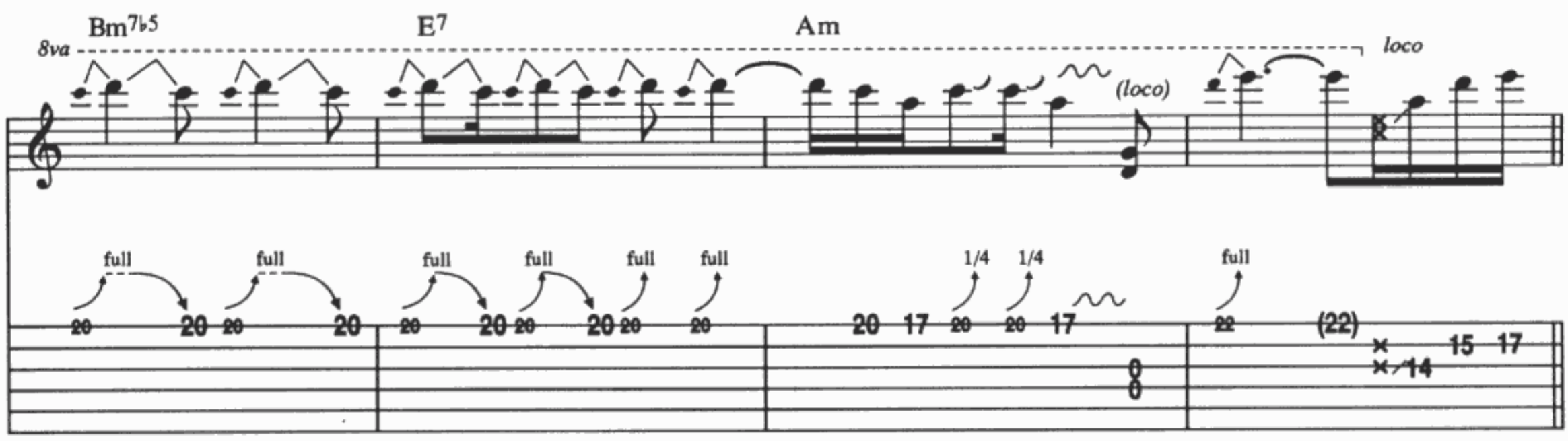
17


Bm7b5
E7
Am
8va
loco
(loco)
full
full
full
full
full
full
1/4
1/4
full
20
20
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20
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17
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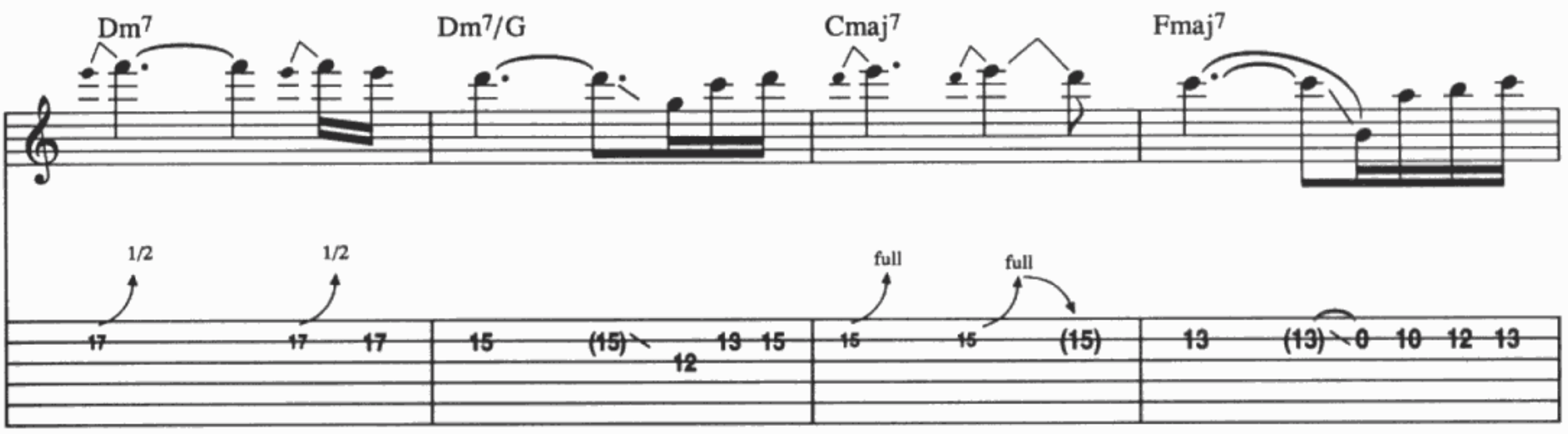
20
17
22
(22)
15
17
14


Dm7
Dm7/G
Cmaj7
Fmaj7
1/2
1/2
full
full
17
17
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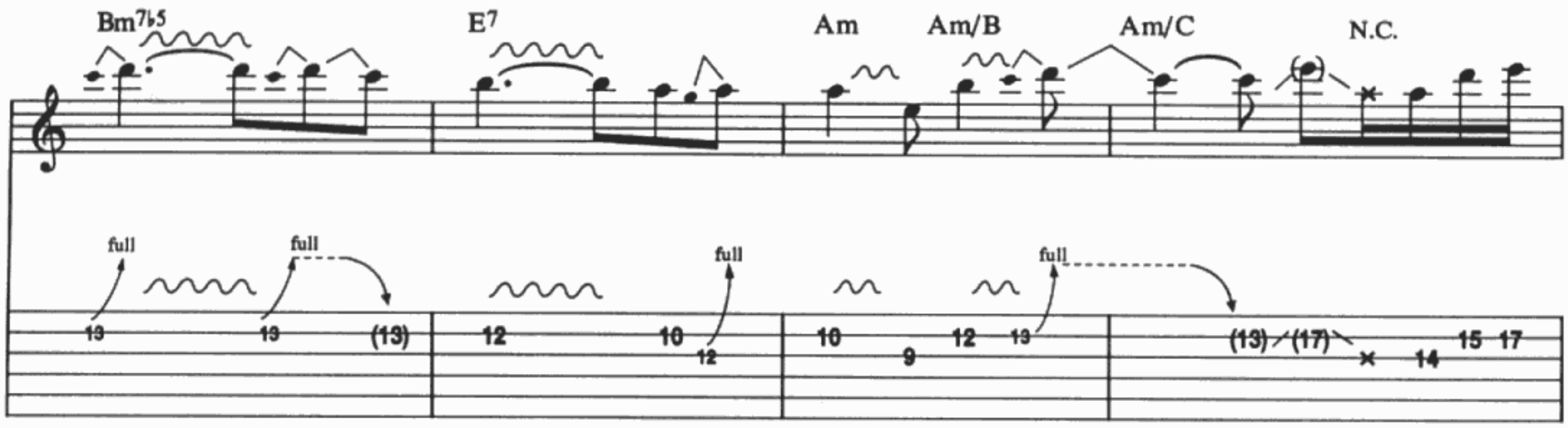
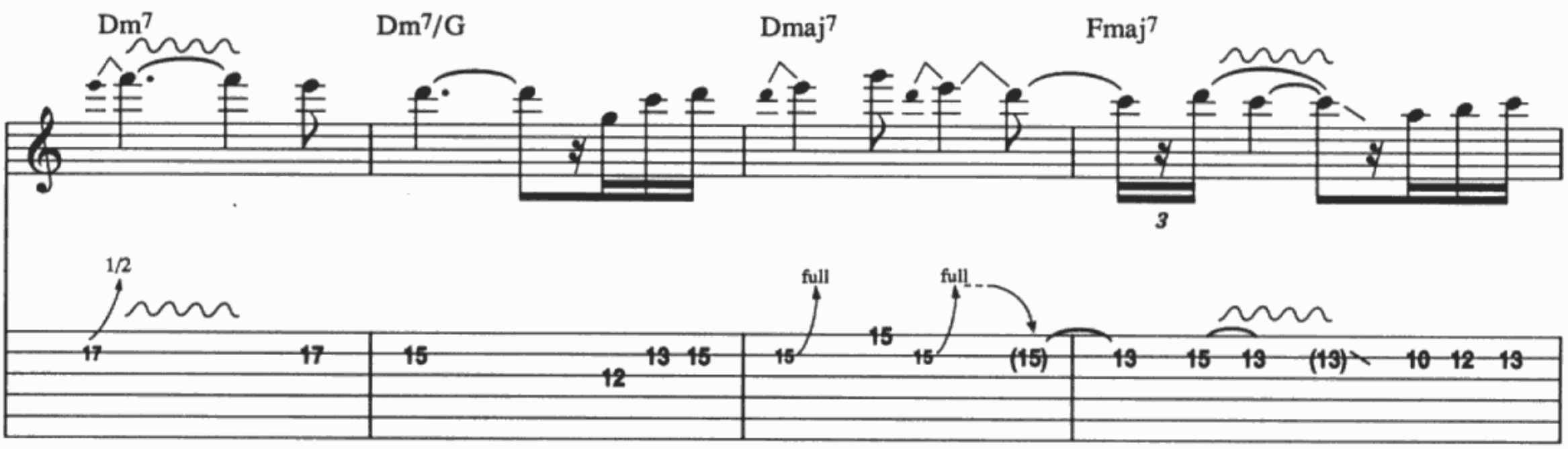
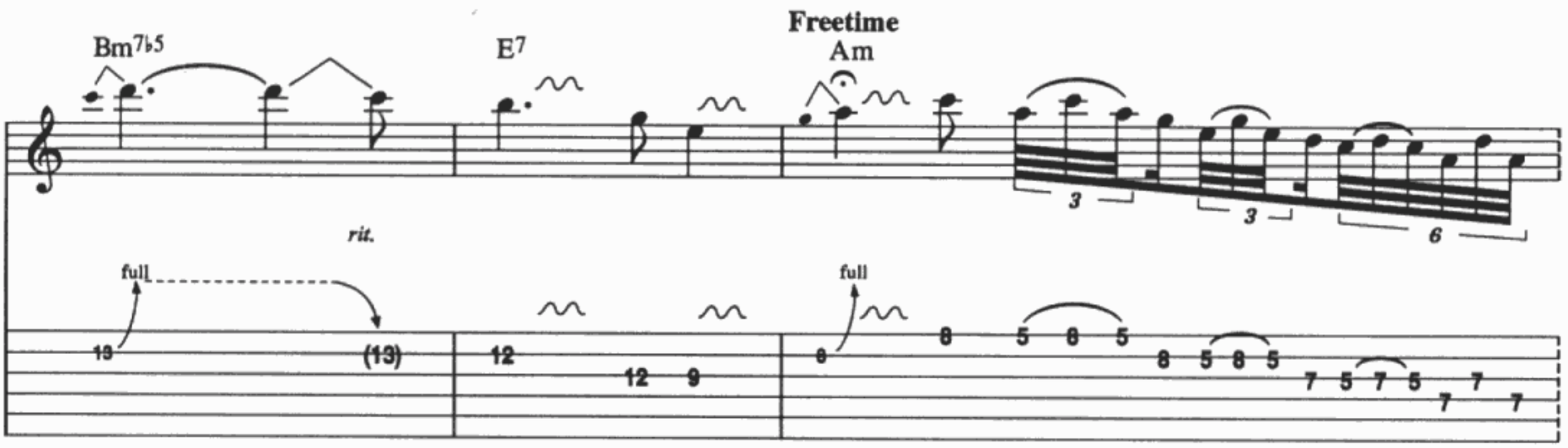
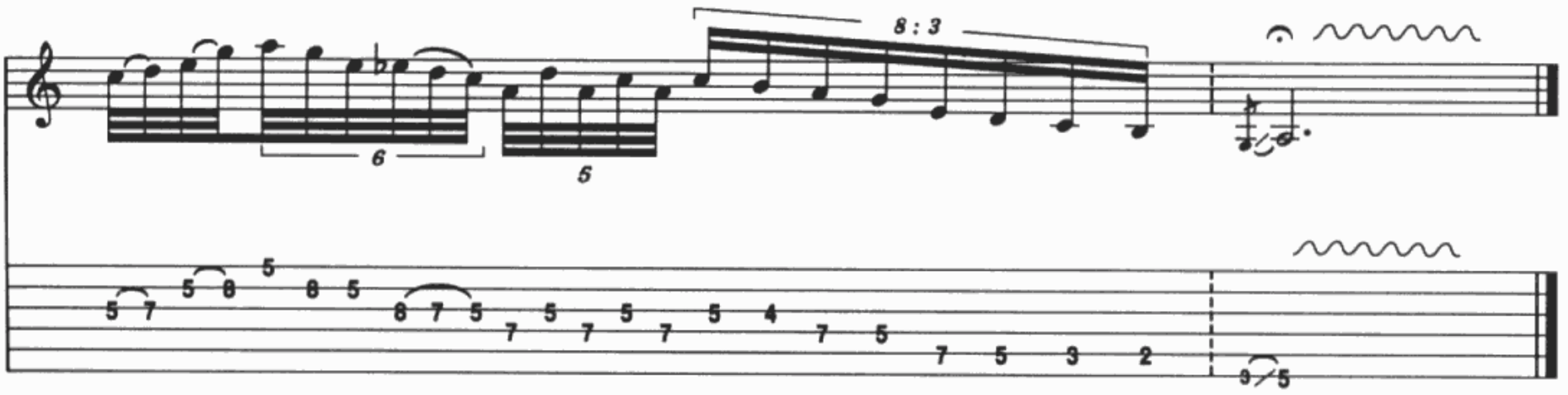
15
(15)
12
13
15
15
15
(15)
13
(13)
0
10
12
13


Bm7b5
E7
Am
Am/B
Am/C
N.C.
full
full
full
full
13 13 (13) 12 10 12 10 9 12 13 (13) (17) 14 15 17


Dm7
Dm7/G
Dmaj7
Fmaj7
3
1/2
full
full
17 17 15 12 13 15 15 15 15 (15) 13 15 13 (13) 10 12 13


Bm7b5
E7
Freetime
Am
3
3
6
rit.
full
full
13 (13) 12 12 9 8 8 5 8 5 8 5 8 5 8 5 7 5 7 5 7 7 7

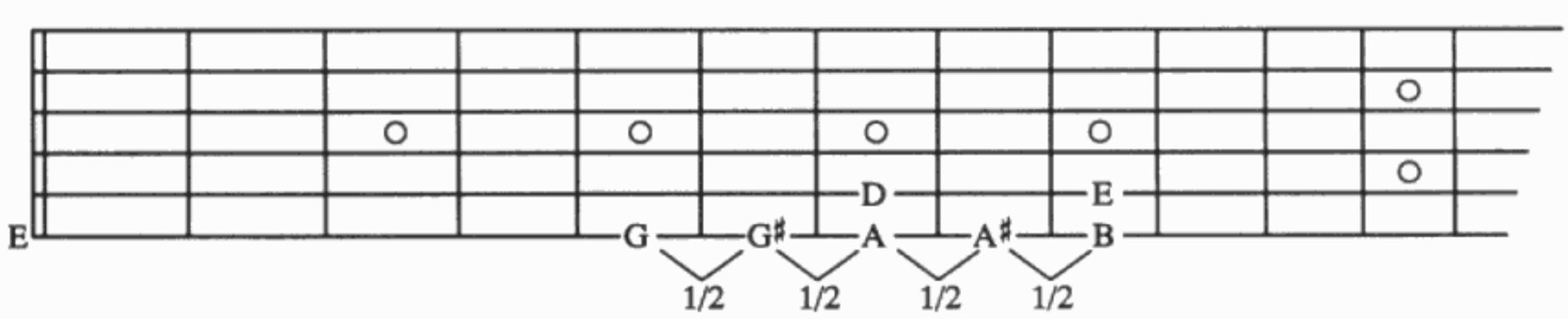

8 : 3
6
5
5 7 5 8 5 8 5 8 7 5 7 5 7 5 7 5 4 7 5 7 5 3 2 9/5

TEENAGE IDOL

LESSON

With the success of *Corridors of Power* and *Victims of the Future*, Gary had established himself not only as a guitar hero, but as a viable force in the AOR rock scene as well. Ever the musician's musician, Gary pokes fun at his new found status of "rock star" with the anthemic "Teenage Idol." Quasi-autobiographical lyrics and a wealth of flash guitar histrionics paint a humorous, albeit dynamic, portrait of the mid-eighties rock scene. But regardless of the tune's self-deprecating content, "Teenage Idol" contains some classic Gary Moore fretwork.

The chromatically oriented line that comprises the intro (Example 1) is paraphrased in various ways in virtually every section of the song. By reiterating this thematic "glue," Gary gives "Teenage Idol" a cohesive nature throughout. The bluesy effect of this line is by no means accidental. A closer look will reveal that the riff is based on the E blues scale (E, G, A, A♯, B, D), with the lone addition of a major 3rd (G♯). By adding the major 3rd, a row of four successive half steps is created:



Notice how Gary's guitar work begins to play off the lyrical content in the chorus. In response to the line "he knows how to rock and roll," Gary's guitar chimes in with the Chuck Berry style A minor pentatonic cliché shown in Example 2. This dialogue continues in the third verse when the guitar emulates the horn of the car that, lyrically, has just been sold, and the licks of the "hot guitar" that has just been bought. Gary successfully portrays the sound of a car horn with the doublestop bends shown in Example 3. The attack of each doublestop is smoothed out into a horn-like sound by first striking the notes with the volume off, then swelling the volume while simultaneously bending into the pitch. The "hot guitar" lick illustrated in Example 4 is based on the E minor pentatonic scale (E, G, A, B, D). The simplicity of this lick is shrouded by the intensity with which it is played. This ferocious attack is very characteristic of Gary's flashier side. Notice, however, that no matter how intense, he is always rhythmically precise —even with the vibrato on the last note.

Gary pulls out all the stops in the solo. Concise phrasing and an unrestrained attack fill these sixteen bars like a musical fireworks display.

In the first section of the solo, Gary bursts into the "hot space" left by the rhythm section by rapidly alternating an otherwise cliché E minor pentatonic lick with the same shape one half step lower. Although this is a pretty common variety lick, it sounds impressive when it is being shifted back and forth at this rapid tempo. For practice purposes, be sure to take it down to a comfortable tempo in order to work on rhythmic accuracy. The phrase ends with a smoothly vibratoed pinch harmonic and a doublestop bend, both found in the 12th position E minor pentatonic scale.

The pull-off line that starts in bar 5 of the solo is classic Gary Moore flash. Here, Gary uses the second position E Dorian scale (E, F♯, G, A, B, C♯, D) in conjunction with open string pull-offs. The line ends with a bluesy bend from the minor to the major 3rd (G to G♯) before landing on the root. Gary sustains the root by gradually intensifying vibrato until exploding into a full-blown trill.

Gary punctuates the phrase (taken from the E blues scale) found in the next section with heavy palm muting and a growling low harmonic. Notice that he tags this line by playing parallel with the rhythm section.

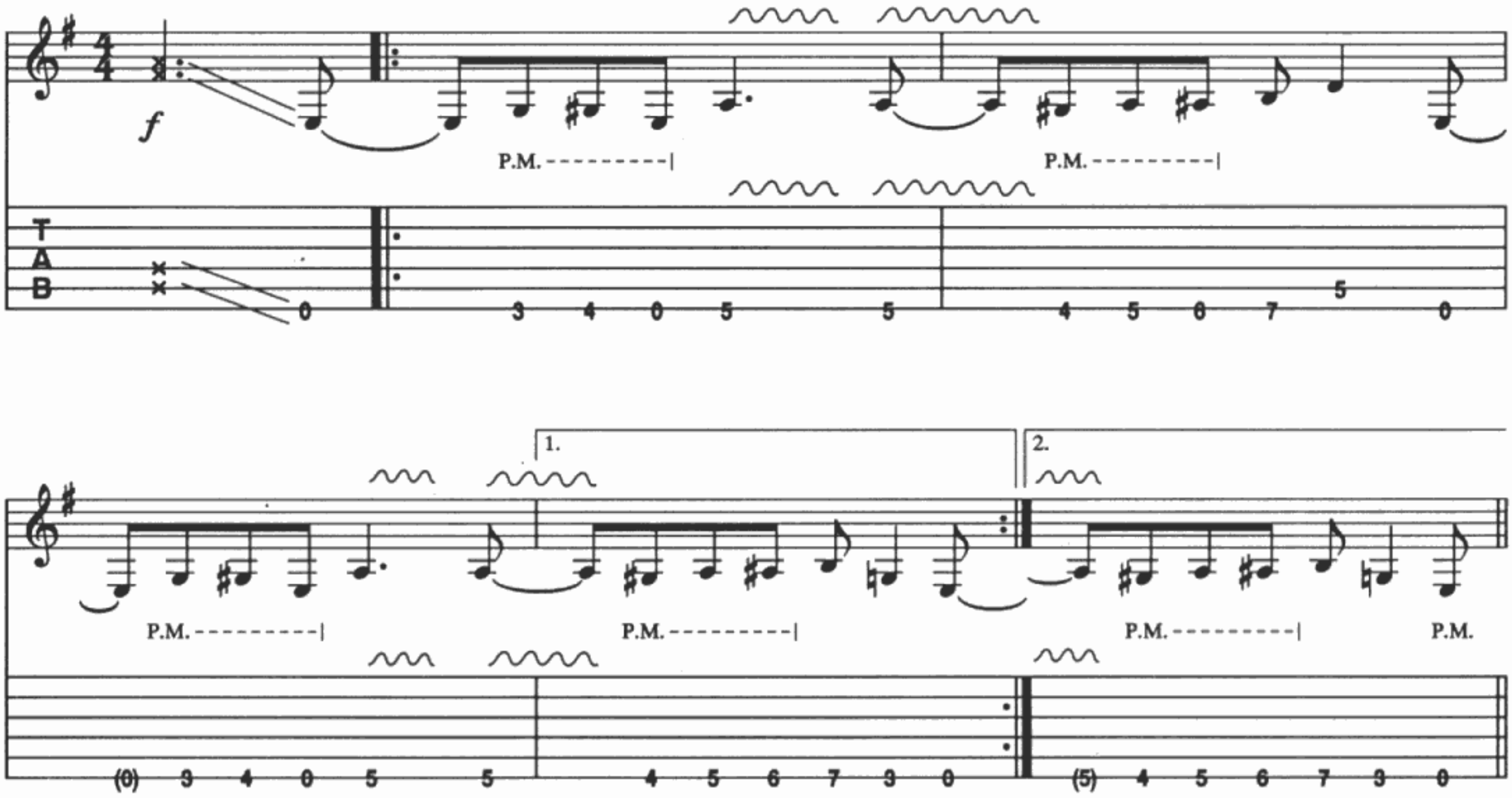
A Van Halenesque flurry of descending harmonics occupies the last four bars of the solo. A staple of flash guitar technique, this lick sounds much more difficult than it is. The rapidly slurred trill shown in the 13th bar is repeated while gradually moving the right-hand palm down the string, from the bridge toward the nut. A moderately light touch with the right hand will cause a random harmonic to ring out with each note played by the left hand.

TEENAGE IDOL

Words and Music by Gary Moore

EXCERPTS

Ex. 1



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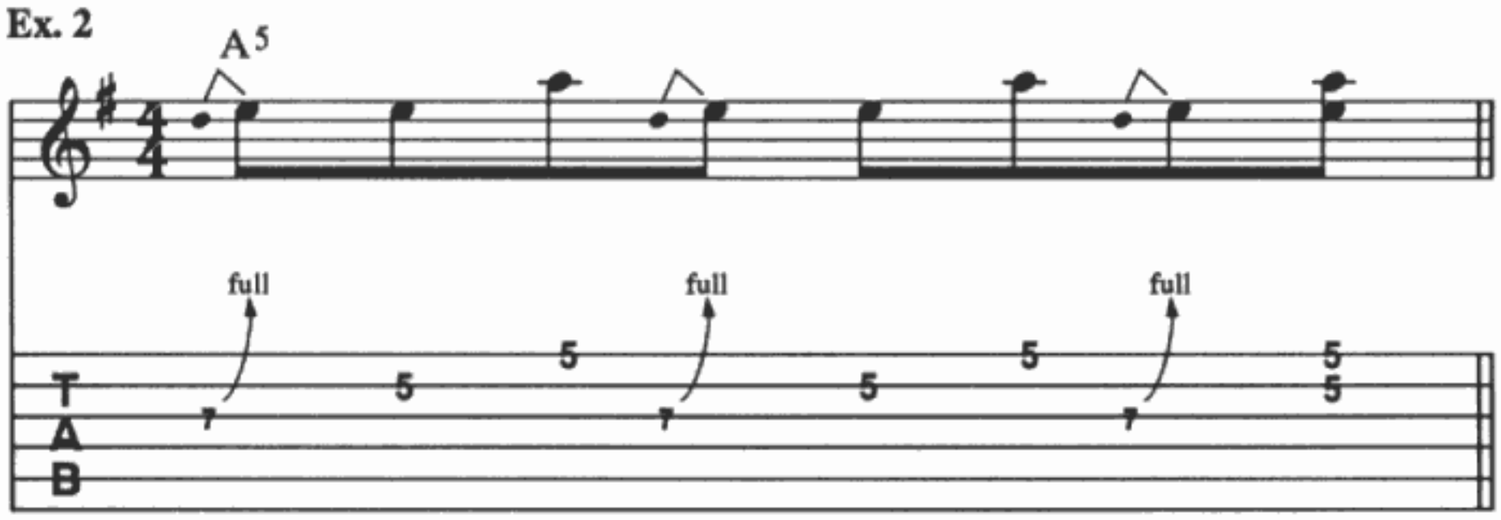
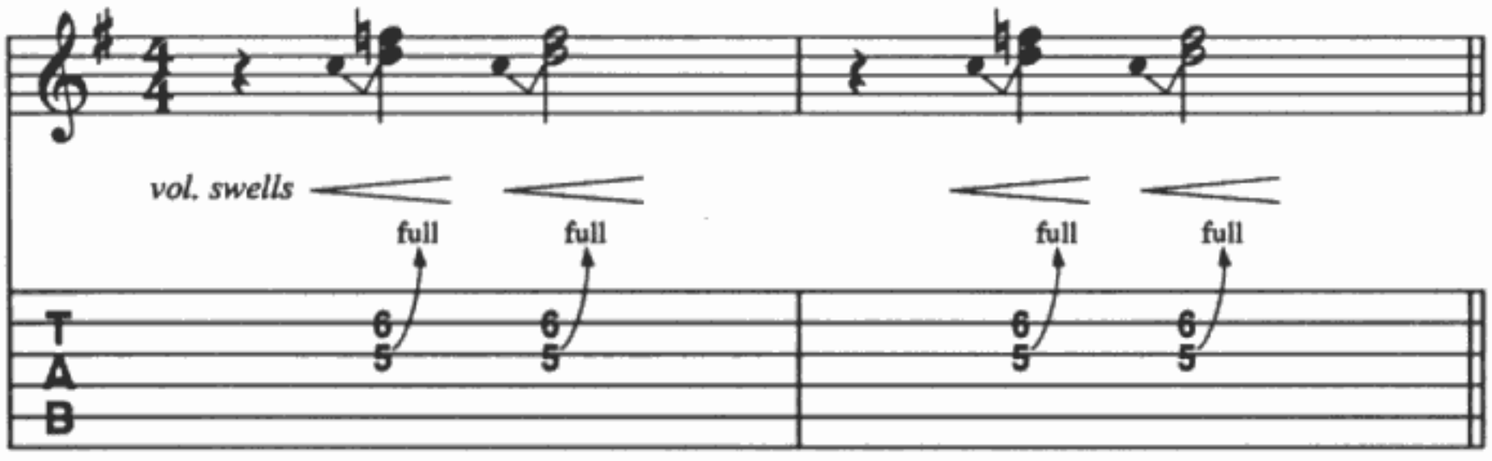


Ex. 3 N.C.



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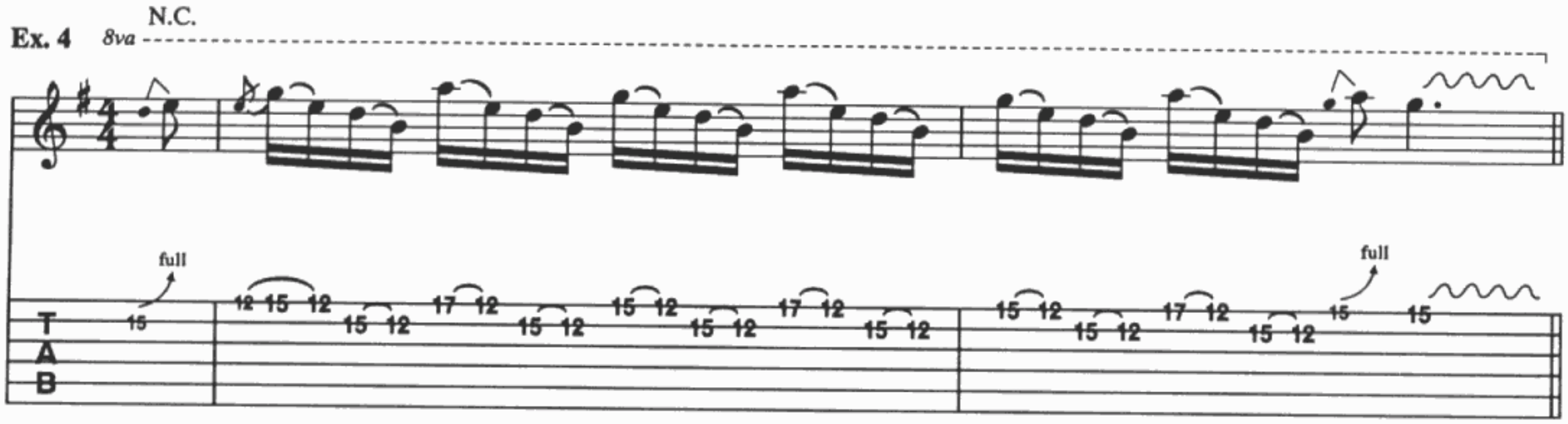
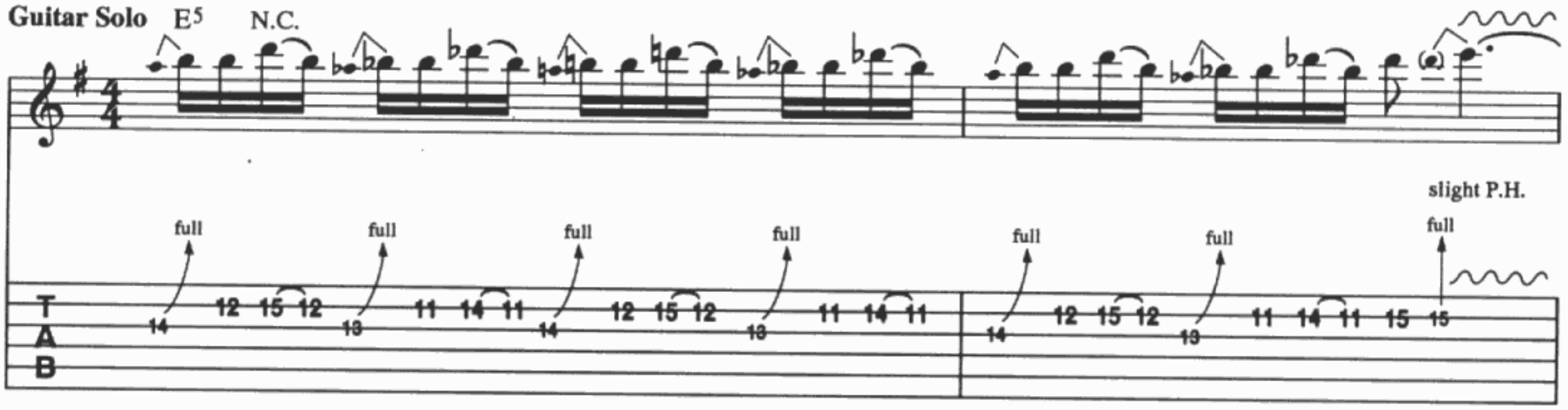
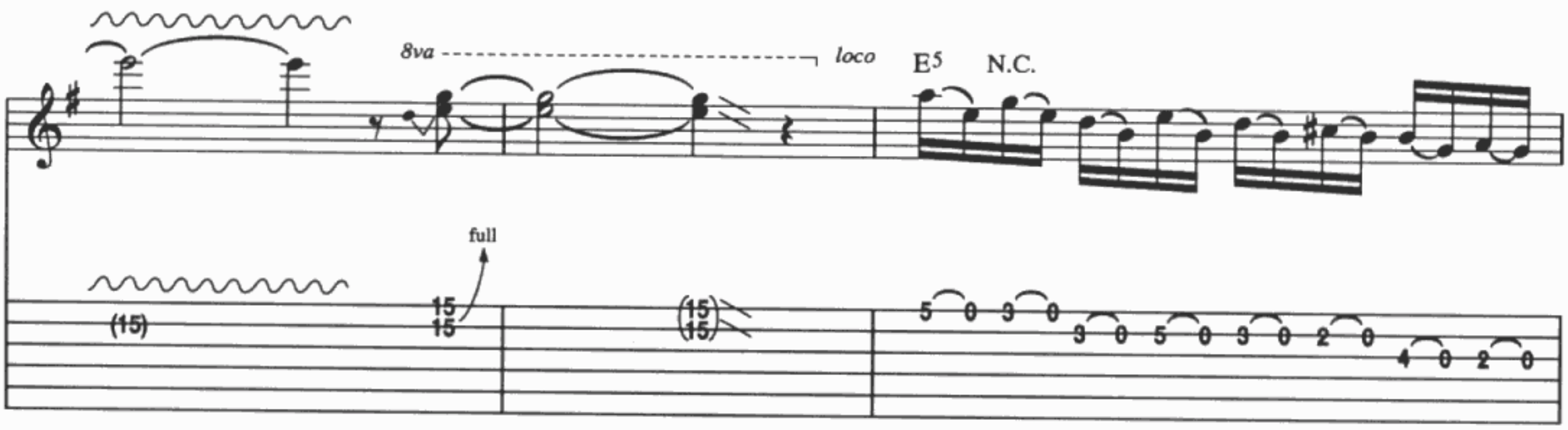
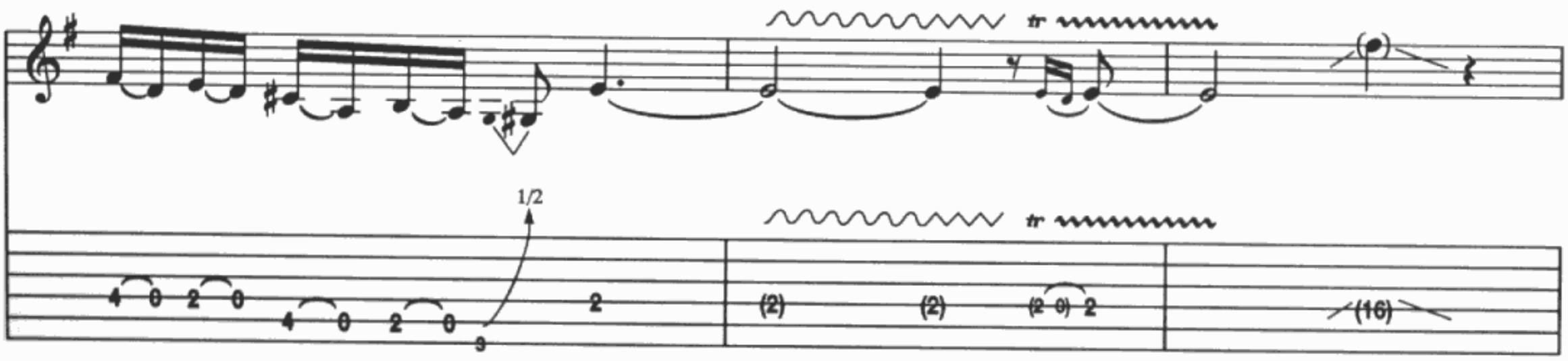
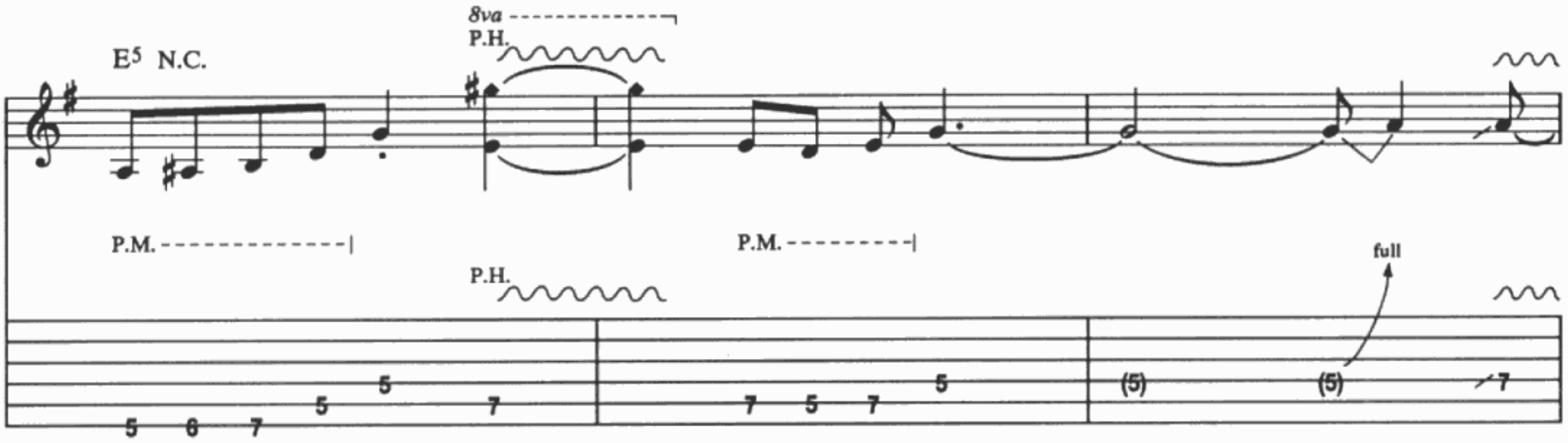

N.C.
8va
full
full
T
A
B

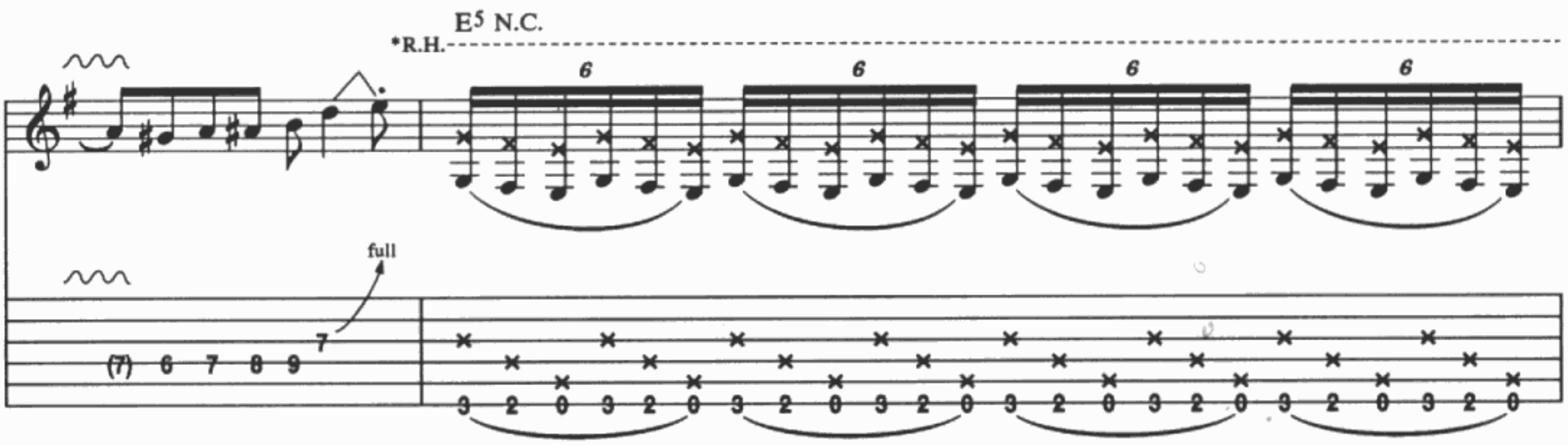
Ex. 5


Guitar Solo
E5
N.C.
full
slight P.H.
T
A
B

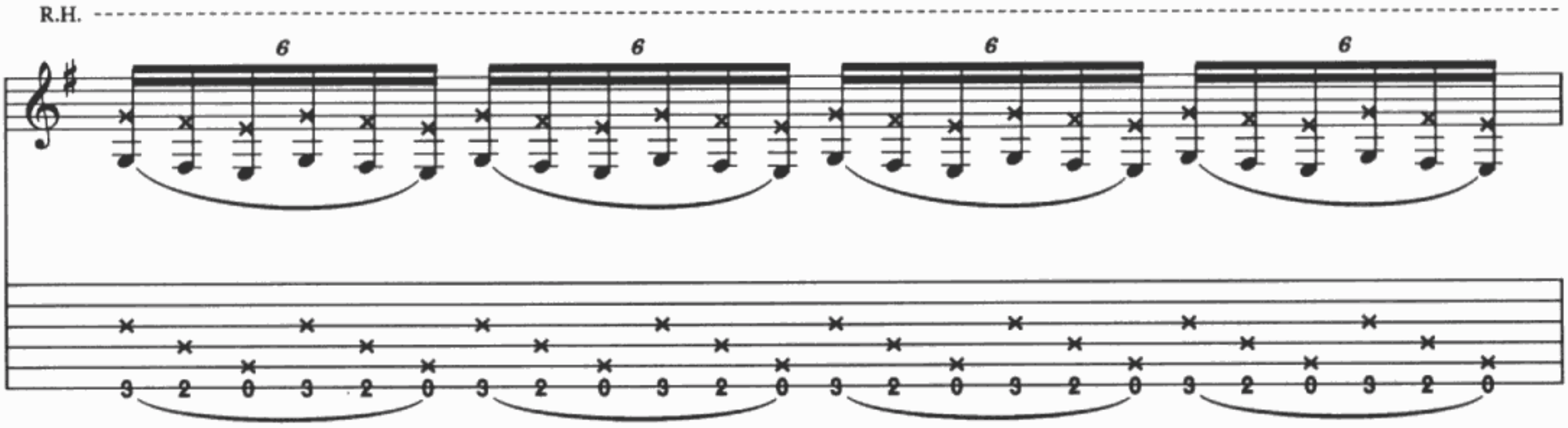

8va
loco
E5
N.C.
full
(15)

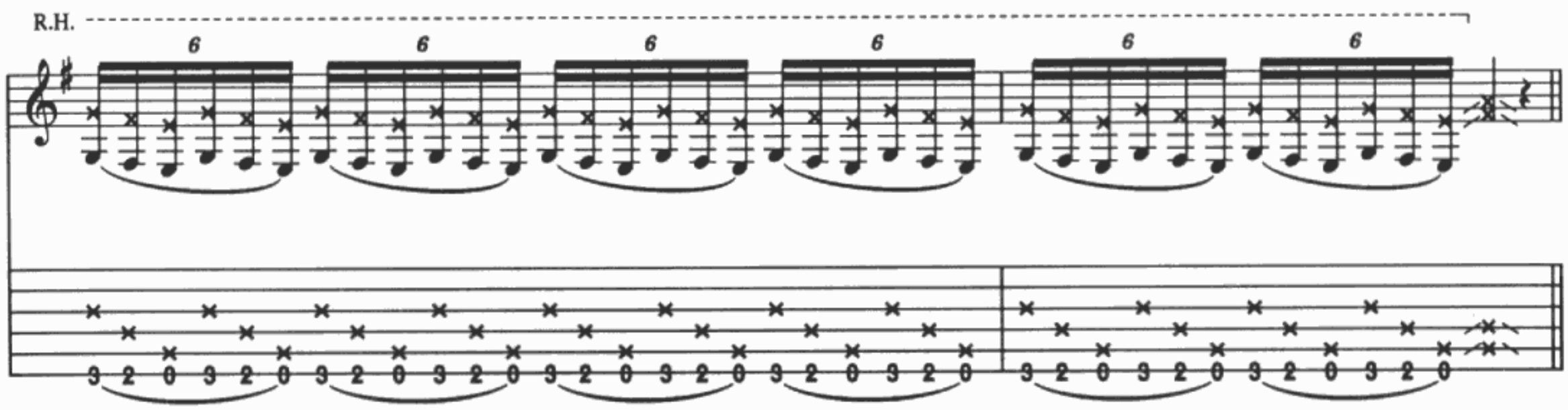

tr
1/2
tr
(2)
(2)
(16)





* Random harmonics produced by right hand palm (see text).





WILD FRONTIER

LESSON

The unaccompanied guitar solo that precedes "Wild Frontier" (12" version) is shown in Example 1. Throughout the solo, odd meters have been incorporated in order to group the phrases properly, hence the rhythmic phrasing should be "felt" rather than actually counted. The solo itself is an auspicious event that not only sets the stage for the driving rock tune that follows but also provides a preview of some of the song's melodic content and characteristic guitar techniques.

The tremolo picked melodic fragment that appears in bars 2 to 4 is actually a variation of the tune's recurring melodic theme.

In bar 5, Gary unleashes three beats of flailing slurs and bends from the 12th position E minor pentatonic scale (E, G, A, B, D), followed by some frantic whammy bar scoops on a stationary A note. Gary continues in bar 6 by stepping down the 12th position E blues scale (E, G, A, B♭, B, D), landing on the major 3rd (G♯). Gary continues to incorporate the major 3rd in the staccato picking lick in bars 7 and 8.

In the 9th measure, Gary plays a sort of pedal point lick by hammering individual notes and pulling off to the open B. Starting with the major 7th (D♯), the hammered notes of this lick are based on a single string ascent of the E harmonic minor scale (E, F♯, G, A, B, C, D♯). Note the use of whammy bar dips for accenting the downbeats. Gary continues using the bar this way in the next measure.

In bar 11, Gary begins a gradually slowing descent to the low E in bar 12. Gary puts the final touch to the unaccompanied solo with an authentic cadence (V–I).

The actual intro to "Wild Frontier" appears in Example 2. Gary introduces a strong melodic theme in E minor in the first four bars with a solo guitar. In bars 5 to 8, a harmony guitar (Guitar 3) further reinforces the melody.

In the intro's section, the band provides spacious accents as Gary's solo guitar steps out front in the mix. In the first two bars, Gary rips open with a series of squawking pinch harmonics played on wound strings, followed by some whammy barred phrasing over the C^5 chord and its ensuing space.

In the next four bars, Gary repeats much of this phrasing in the next higher octave.

At Section III, Gary restates the main theme. Notice the use of the whammy bar for dips, and the use of slurs for legato phrasing.

In the fourth section of the intro, Gary joins forces with the accompaniment for a series of power chords. Note the use of the wah-wah pedal in approximately the half depressed position to achieve the hollow tone here. Gary ends this section with some melodic phrasing from the E minor scale.

A repeat of the tune's main melodic theme precedes the guitar solo section. In bar 2, a second lead guitar (Guitar 3) contributes brief harmony. The two guitars play in unison in bars 3 and 4.

The guitar solo begins at the double barline. Once again, Gary uses wah for the "hollow" tone. The pedal point pull-off line that occupies the first four bars of the solo is derived from the E minor scale. Notice that none of the notes are struck with the pick — simply hammer into each new note. In bar 4, the whammy bar is

gradually lowered into flubberland while simultaneously hammering the E and pulling off to the open G.

In bar 5, Gary uses the 12th position E minor pentatonic scale for a brief bluesy phrase followed by a short pivoting lick in the next measure that ascends to a high bend to D.

Gary tremolo picks a scalar ascent in bar 7 that ends on a high bend to F♯ which appears again in the next measure. Just when you think it can't go any higher, Gary gives it an extra push up to high G in bar 9. Guitar pyrotechnics abound; Gary smashes out open strings and dives into oblivion in the following measure.

In bars 11 to 13, Gary uses the 7th position E minor scale as the source for melodic phrasing that ends with an open note pull-off lick in bar 14. Intensity building, Gary tremolo-picks a short scalar ascent in the next bar that ends in a frantic glissando.

Gary plays a slow descending scale fragment that results in a couple of dramatic bends to end this section of the solo.

Another section of the solo begins at the double bar line. Here, the melodic theme is restated in full force, complete with harmony guitar (Guitar 3).

Gary launches into the solo's last section with an agressive attack in the open position E minor pentatonic scale. The pedal point pull-off lick in bar 3 is derived from the E minor scale. Notice the way this lick ends in bar 4 with the whammy bar flutter followed by a dive. To produce this flutter sound, a floating tremolo like a Floyd Rose must be used. The bar is first slightly depressed, then allowed to "snap" back to its normal position.

The phrasing that appears in the next two bars starts out in the 12th position E minor scale but soon turns pentatonic, remaining in the same position.

Gary ends the solo with a sixteenth-note E minor scale sequence up to a bend to a high D, followed by a familiar melodic fragment that ends with a bend to the root (E).

WILD FRONTIER

(12" Version)

Words and Music by Gary Moore

EXCERPTS

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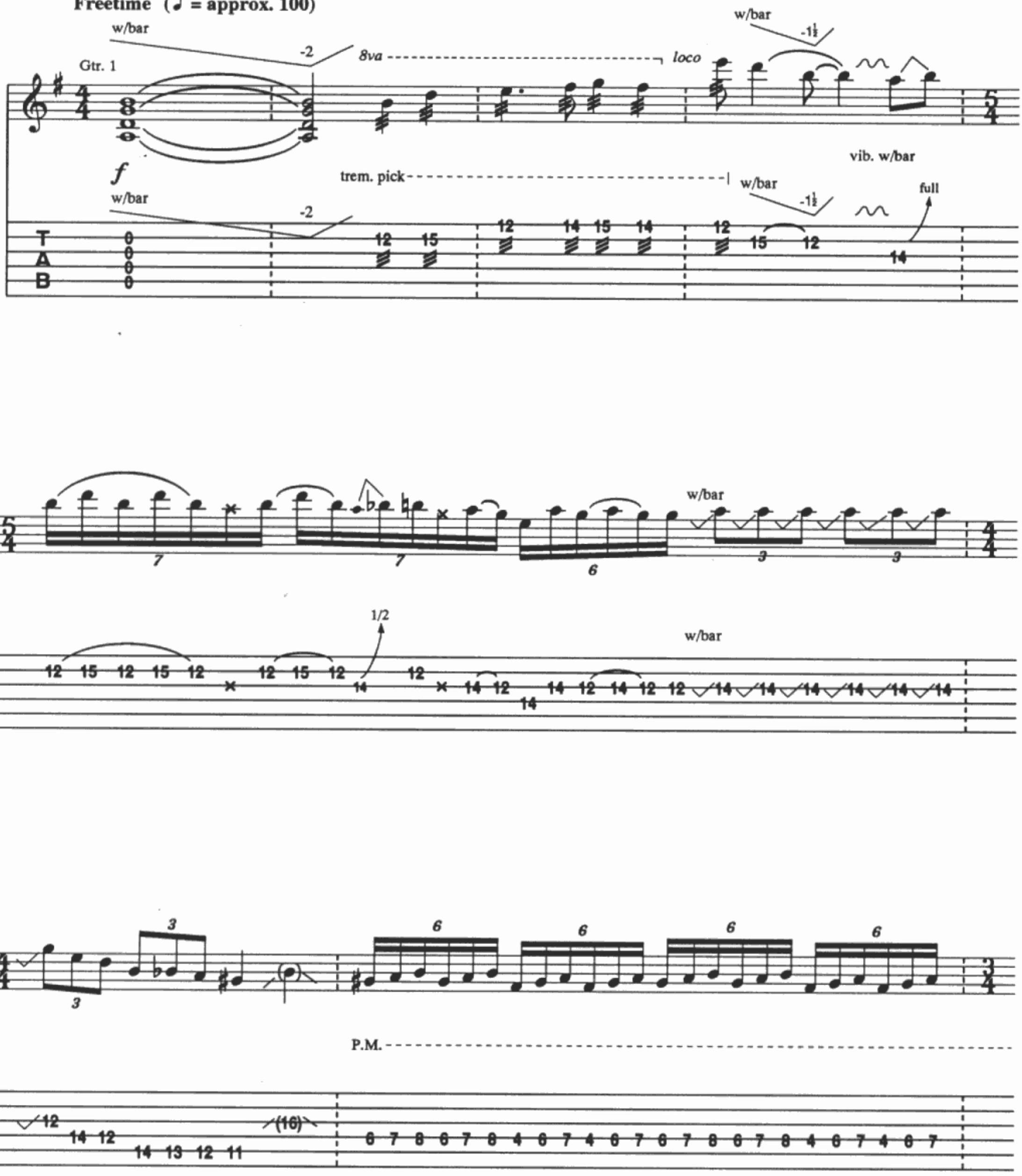
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P.M.

w/bar dive

poco rit.

w/bar dive

(15ma) (8va) P.H.

B5 E5

w/bar dive

rit. poco a poco

P.H.

w/bar dive

Ex. 2 Section I

Moderate Rock (♩ = 130)

Intro

E5 B5

8va

Gtr. 2

mf

full 1/2

C5 B5 D5 E5

8va

Gtr. 3

Gtr. 2

full full 1/2 full

*Upstemmed gtr. to right of slashes

8va B5 A5 G/B C5

Section II

Gtr. 2 E5 N.C. C5 N.C.

slight P.H.

dive E5 N.C. w/bar

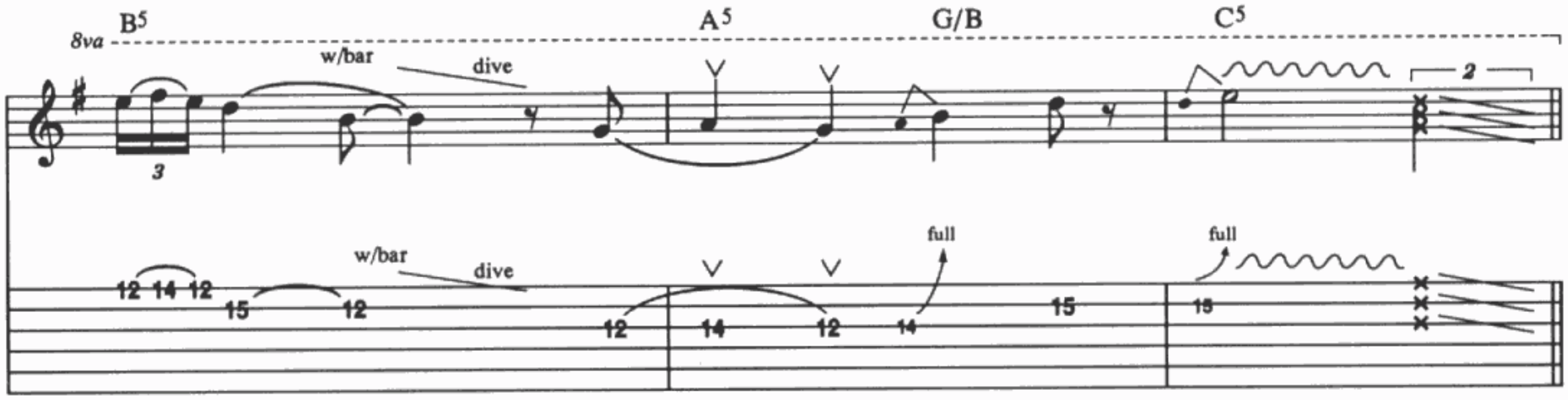
dive w/bar (vib. w/bar)

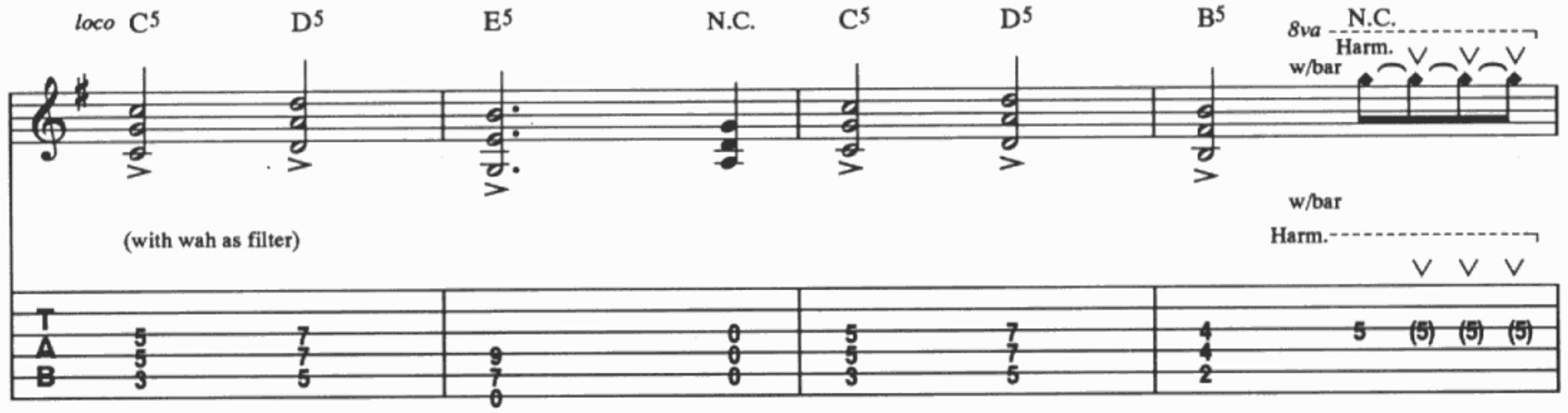
C5 N.C. D5 B5 D5 w/bar

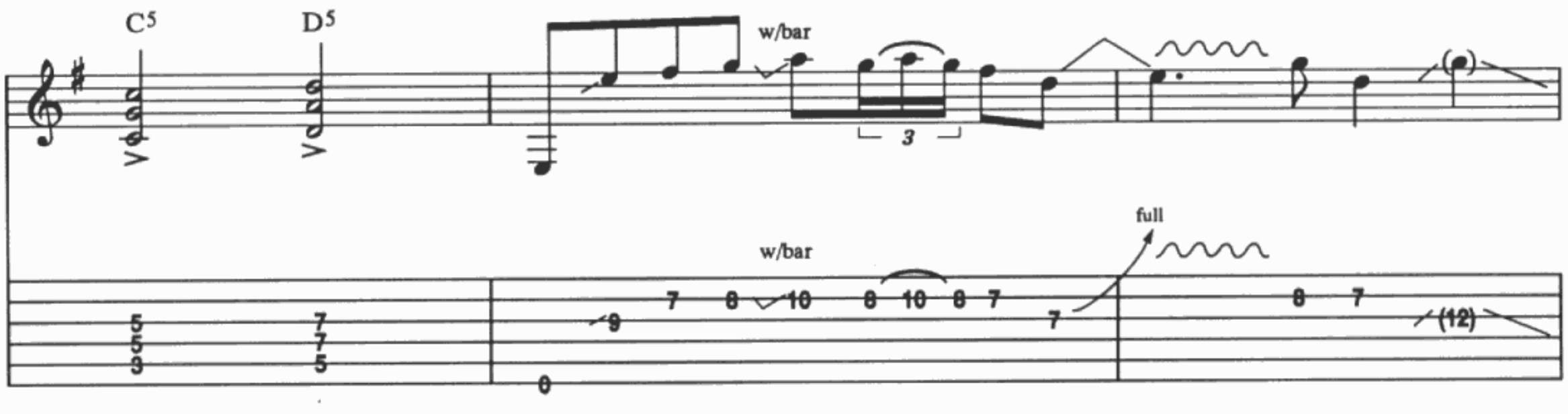
Section III

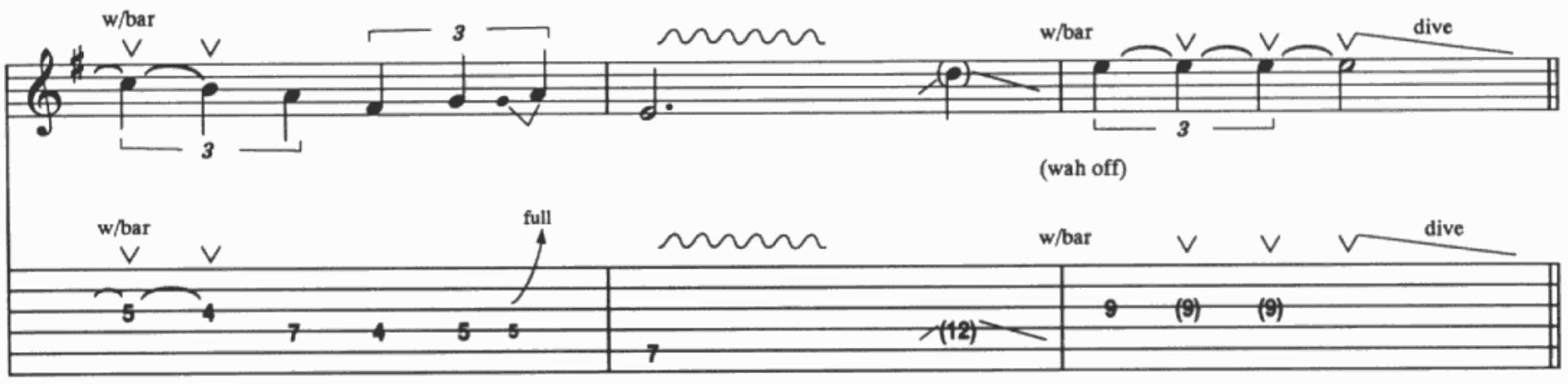
E5

8va B5 C5 B5 D5 E5


B5
A5
G/B
C5
8va
w/bar
dive
2
3
12 14 12
15
12
full
14
15

Section IV

loco C5
D5
E5
N.C.
C5
D5
B5
8va N.C.
Harm.
w/bar
(with wah as filter)
T
A
B


C5
D5
w/bar
3
full
(12)


w/bar
3
(wah off)
dive
full

Ex. 3

Gtr. 2

8va

B5 D5 E5 B5 A5 G/B

Gtr. 3 w/bar

(loco)

(Both gtrs.)

3

Gtr. 2 w/bar

full 1/2 full

T 12 15 15 14 14 14 12 14 12 15 12/15 (15) 0 12 12 14 12 14 13

A

B

*Upstemmed gtr. to right of slash.

Guitar Solo

C5 8va loco

E5 N.C.

w/bar slack

6 6 6 6

full Gtr. 2 w/bar slack (w/wah as filter)

15 (15) 12 0 12 0 12 0 10 0 10 0 10 0 8 0 8 0 8 0 7 0 7 0 7 0

C5 N.C.

6 6 6 6 6 6 6

0 0 8 0 8 0 8 0 7 0 7 0 7 0 7 0 7 0 7 0 4 0 4 0 4 0 9 0 9 0 9 0 7 0 7 0 7 0 5 0 5 0 5 0 7 0 7 0 7 0

w/bar

dive slack

E5 N.C.

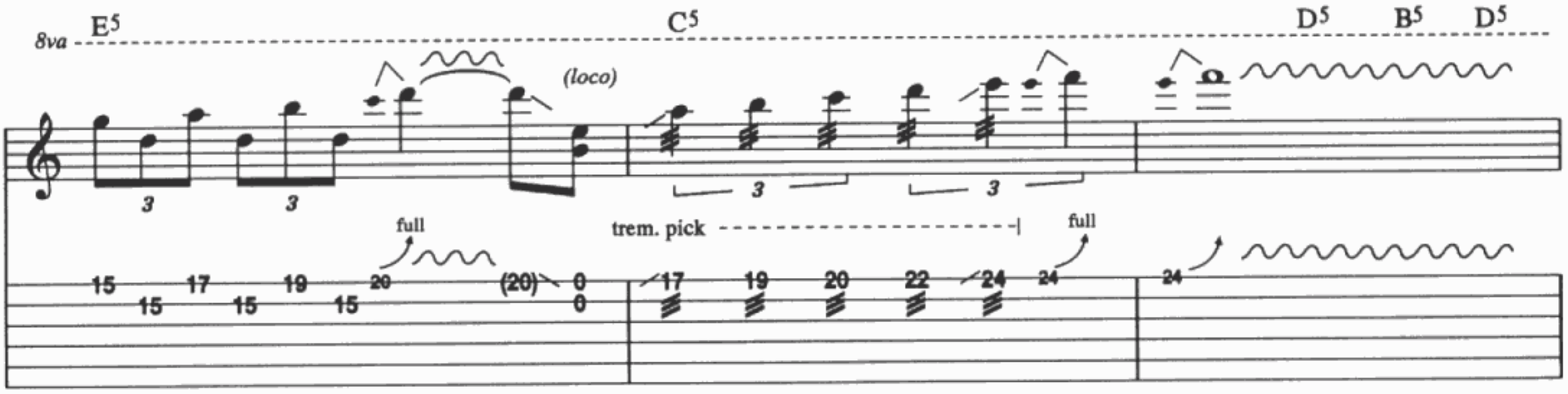
dive

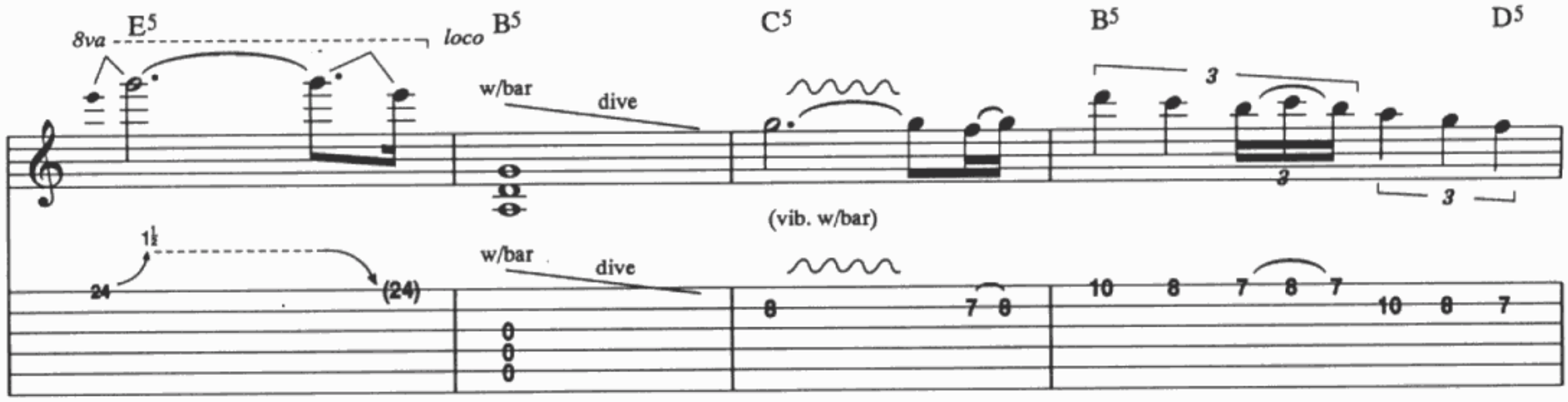
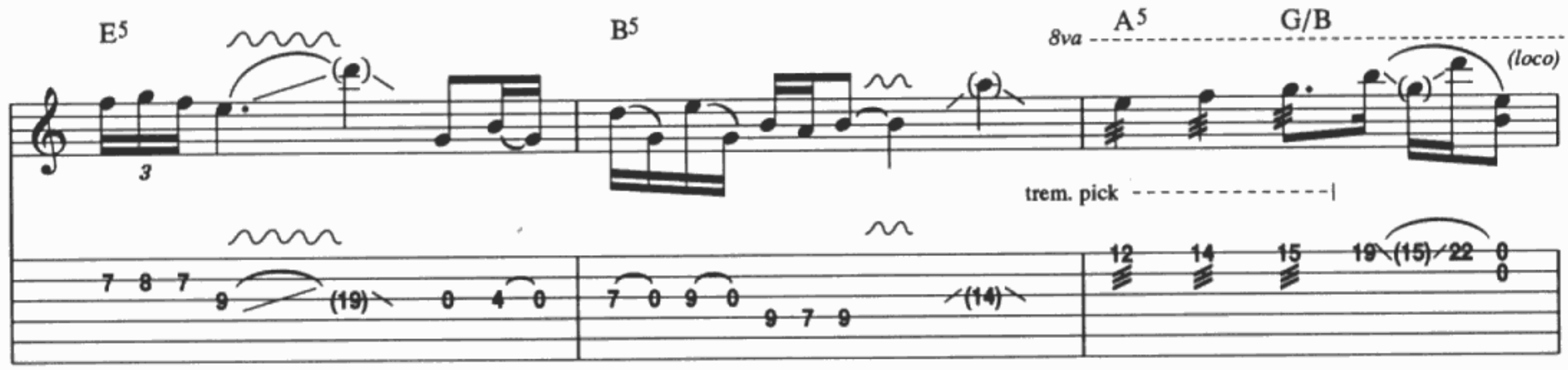
6 6 3 3

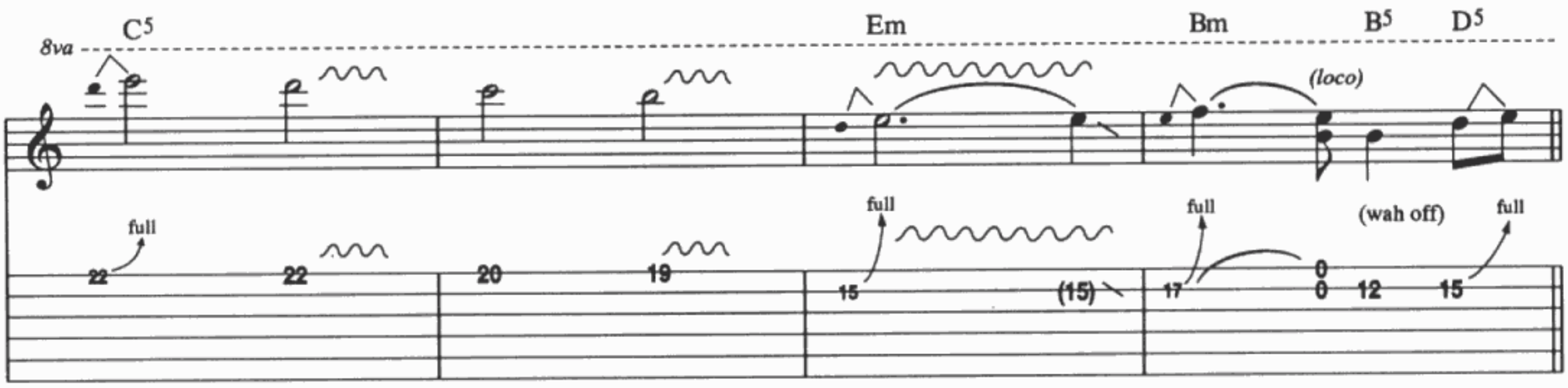
w/bar dive slack

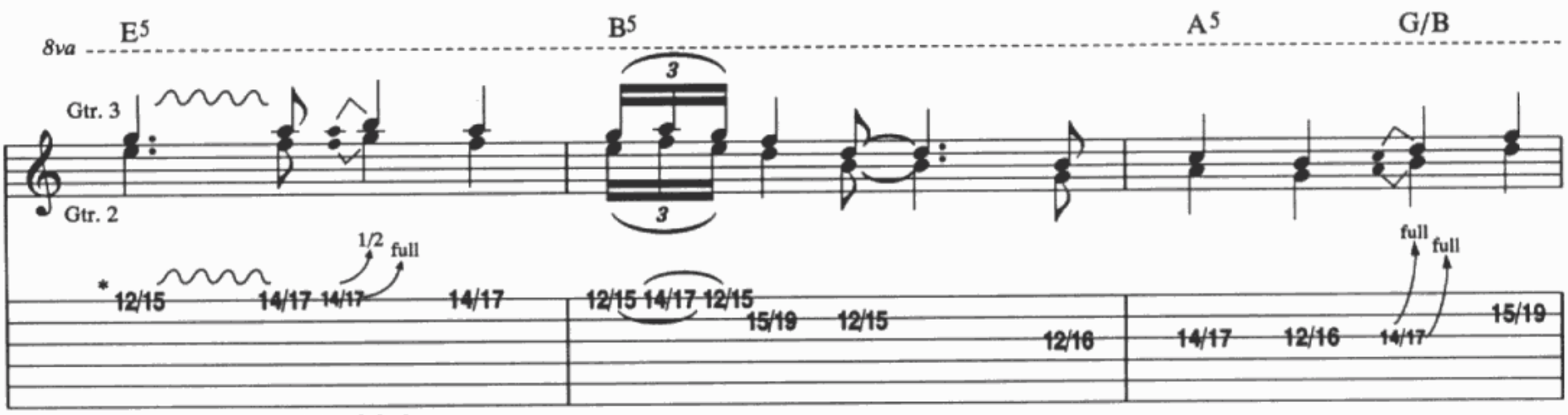
full full dive

15 12 15 12 14 14 12 15









*Upstemmed gtr. to right of slashes

C5 E5 N.C.

Gtr. 2

full 1/2 15/19

slight P.H.

full 2 (2) 0

full full full 3 3 3 5 0

C5 N.C.

6 6 6 6

*w/bar dive

8va

5 0 5 0 5 0 7 0 7 0 7 0 9 0 9 0 9 0 7 0 7 0 7 0

*w/bar dive 4 12 14

*Bar flutter

8va E5 N.C.

3 3

(loco)

full 15 15 12 14 12 12 15 15 12 14 12

(vib. w/bar) 15 12 12 14 12 (12) 0 12

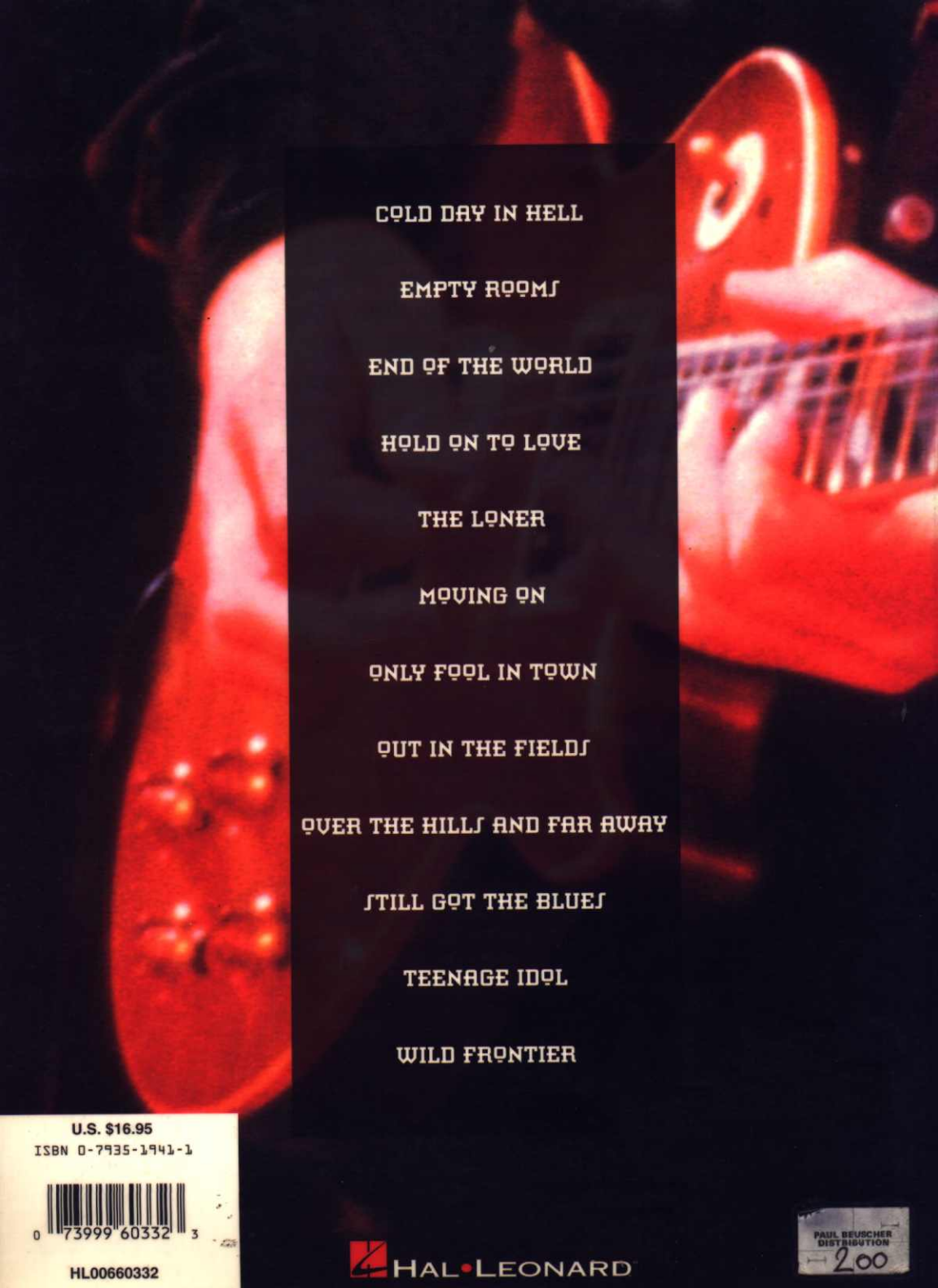
8va C5 N.C.

D5 B5 D5 E5

13 12 13 15 12 15 12 14 15 14 15 17 19 17 19 20

full 20 19 22

full 22



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OVER THE HILLS AND FAR AWAY

STILL GOT THE BLUES

TEENAGE IDOL

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